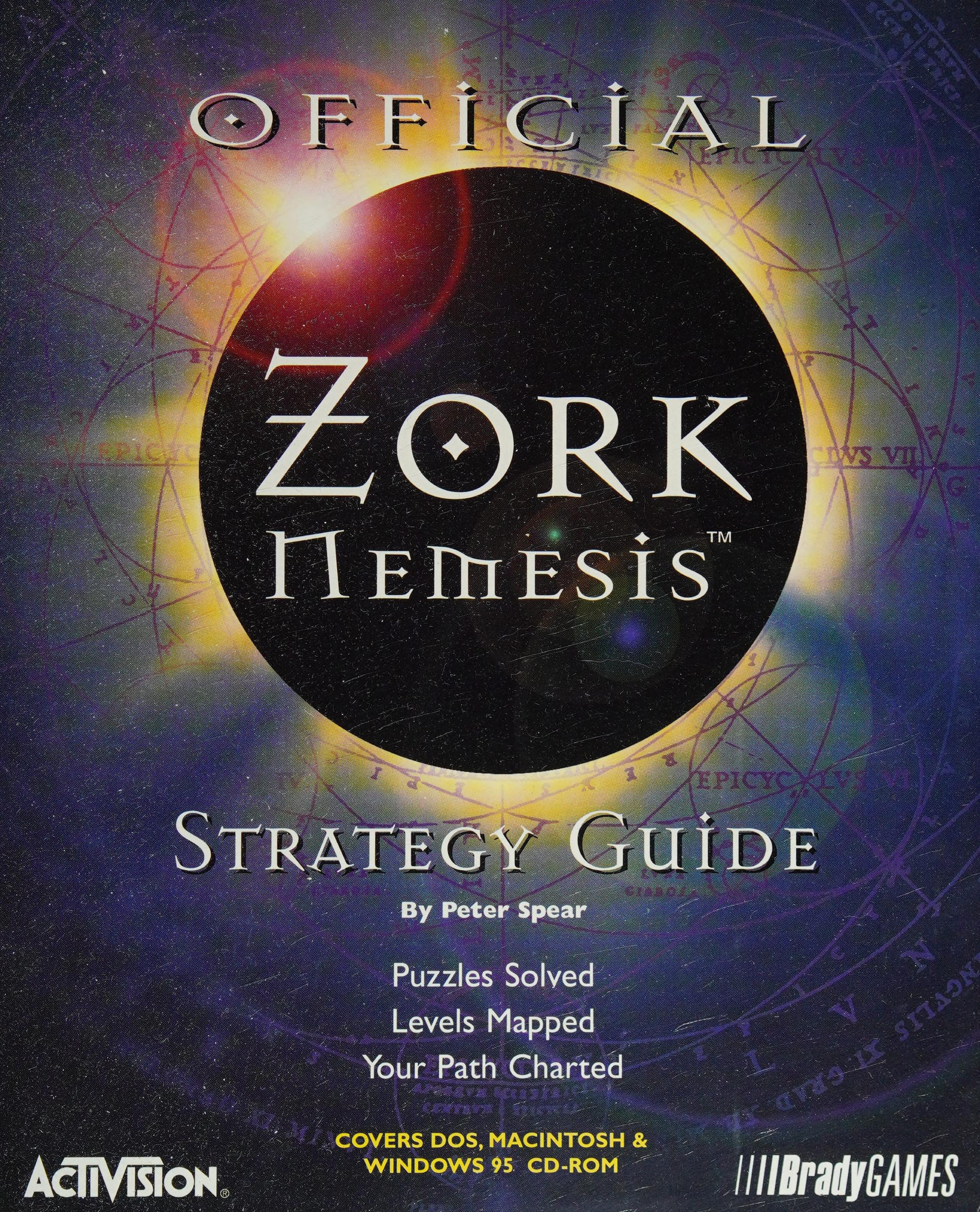


OFFICIAL

ZORK NEMESIS™

STRATEGY GUIDE

By Peter Spear

Puzzles Solved
Levels Mapped
Your Path Charted

COVERS DOS, MACINTOSH &
WINDOWS 95 CD-ROM

ACTIVISION®

BradyGAMES

Digitized by the Internet Archive
in 2023 with funding from
Kahle/Austin Foundation

https://archive.org/details/officialzorkneme0000spea

Official Zork Nemesis™ Strategy Guide

by

Peter Spear

BradyGAMES

OFFICIAL ZORK NEMESIS™ STRATEGY GUIDE

Copyright © 1996

BradyGAMES

All rights reserved, including the right of reproduction in whole or in part in any form.

LEGAL STUFF

Brady Publishing

An Imprint of
Macmillan Computer Publishing
201 West 103rd Street
Indianapolis, Indiana 46290

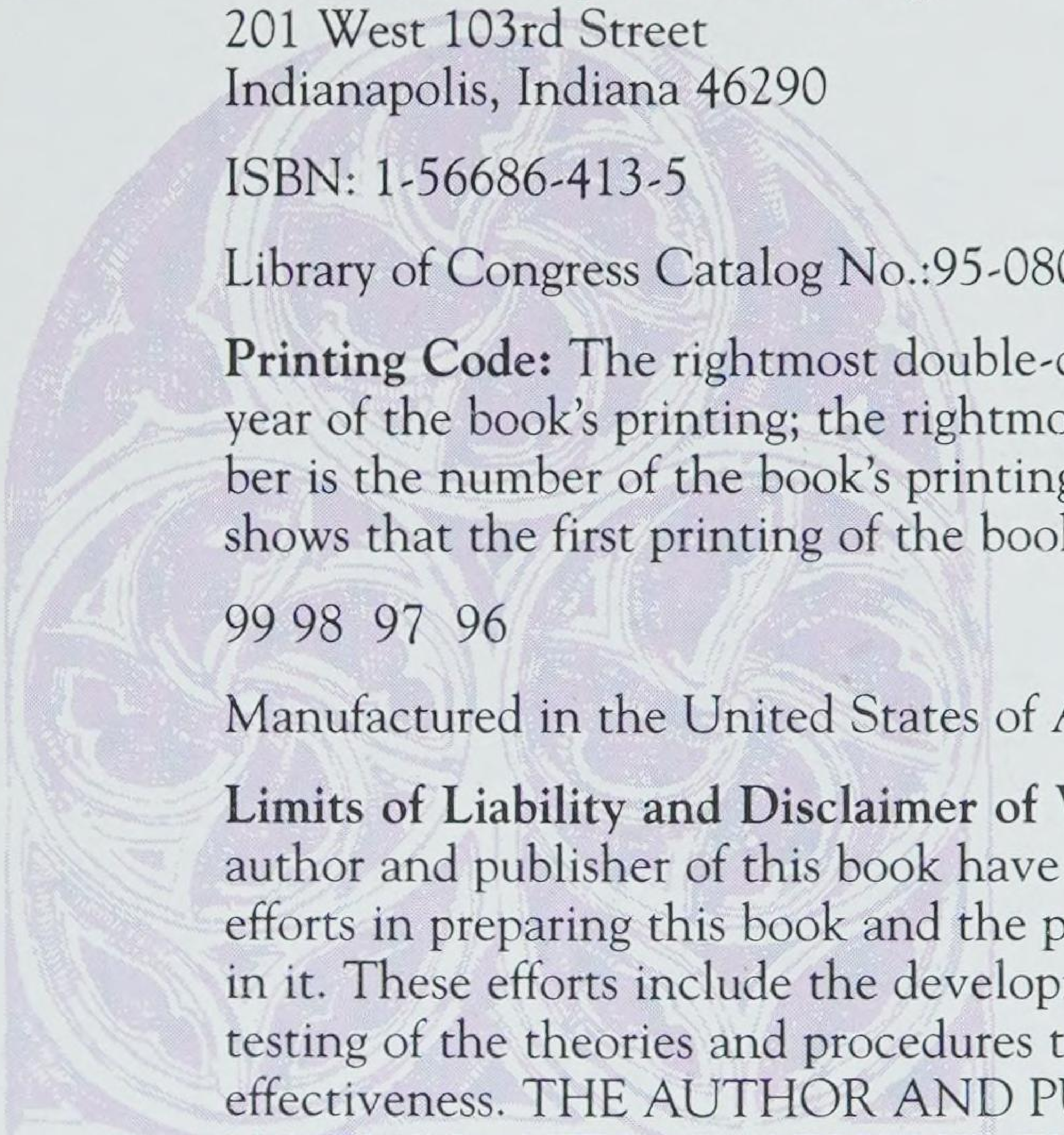
ISBN: 1-56686-413-5

Library of Congress Catalog No.:95-080992

Printing Code: The rightmost double-digit number is the year of the book's printing; the rightmost single-digit number is the number of the book's printing. For example, 96-1 shows that the first printing of the book occurred in 1996.

99 98 97 96 4 3 2 1

Manufactured in the United States of America.



Limits of Liability and Disclaimer of Warranty: The author and publisher of this book have used their best efforts in preparing this book and the programs contained in it. These efforts include the development, research, and testing of the theories and procedures to determine their effectiveness. THE AUTHOR AND PUBLISHER MAKE NO WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, WITH REGARD TO THESE PROGRAMS OR THE DOCUMENTATION CONTAINED IN THIS BOOK. THE AUTHOR AND PUBLISHER SPECIFICALLY DISCLAIM ANY WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. THE AUTHOR AND PUBLISHER SHALL NOT BE LIABLE IN ANY EVENT FOR INCIDENTAL OR CONSEQUENTIAL DAMAGES IN CONNECTION WITH, OR ARISING OUT OF, THE FURNISHING, PERFORMANCE, OR USE OF THESE PROGRAMS.

CREDITS

Publisher
Rick Ranucci

Licensing Director
Maritza Gibbons

Editor-in-Chief
H. Leigh Davis

Development Editor
David Bartley

Project Editor
David Bartley

Acquisitions Manager
Debra McBride

Technical Editor
Dustin Sullivan

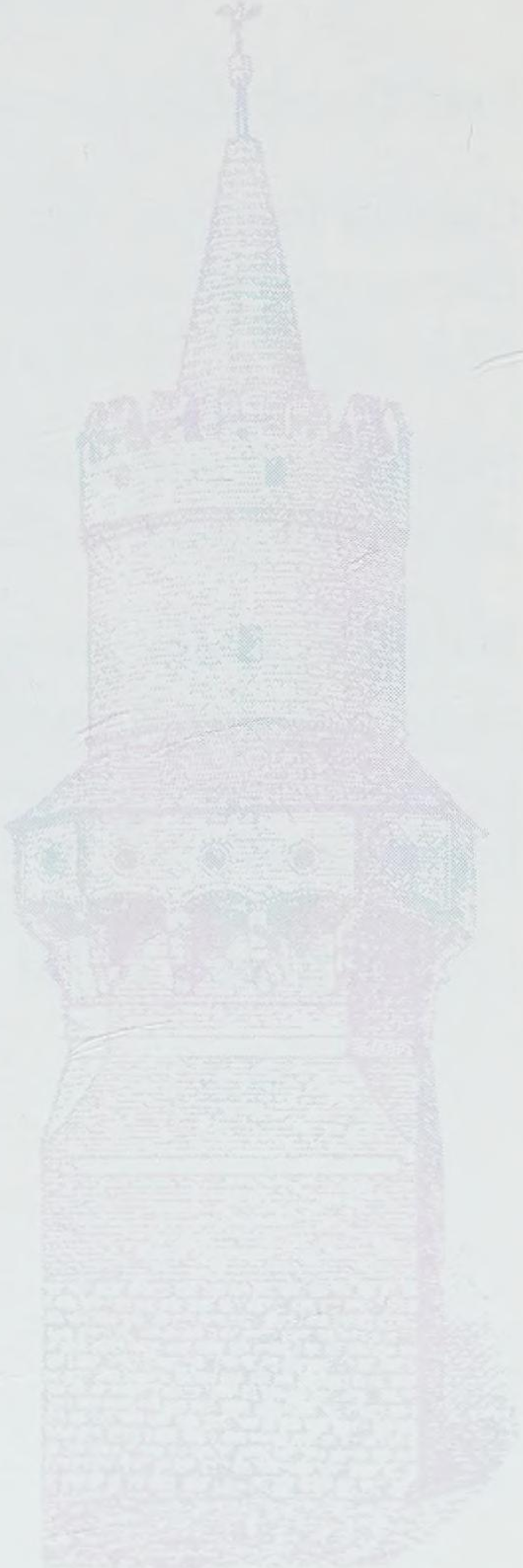
Cover Designer
Jean Bisesi

Book Designer
Kevin Spear

Screen Shot Editor
Michael Owen

Production Team
Heather Butler, Dan Caparo, Kim Cofer,
Dave Eason, Joe Millay, Scott Tullis,
Christine Tyner, Karen Walsh

Special thanks to Margie Stohl who went above and beyond the call of duty.



ACKNOWLEDGMENTS

A few years ago I coauthored a book with a very well-known computer writer. As it got down to the time when we had to put the acknowledgments together, his agent called and urged that we mention everyone we had ever spoken to or thought about during the course of the writing. "People love seeing their names in print," he argued. "The more people we mention, the more people who'll think they owe us something."

Somehow I think it should be the other way around.

Here are the people I especially owe for helping this book come together:

THE ACTIVISION FOLKS:

Eric Dandridge for making it happen at all.

Cecelia Barajas, the producer of Zork Nemesis and the author of the Design Docs that appear throughout this book, for making staff and materials available to us at all hours. And for lunch, of course.

Steve Chao and **Roy Cullen** for getting us the things we needed, usually within a reasonable period of time <grin>. And for listening to us ramble on and on and on.

Will Westwater for endless patience and even more answers in the face of a deluge of questions that were, quite often, quite stupid. **Jason Wong** and **Robert Berger** also had answers at the oddest times, although why they work those hours is beyond me.

Special thanks to **Jill Anusavice** just on general principles.

THE BRADYGAMES FOLKS:

Rick Ranucci suggested we work together again, and I'm glad we did.

Debra McBride for being a cold-hearted, mean and nasty Acquisitions Manager. Since her authors always say nice things about her in their books, I thought I'd be different and lie.

David Bartley, the Development Editor, who edited the text and helped make it into a book.

Finally, Managing Editor, **Chris Nelson**.

Thank you all.

THE ON-GENERAL-PRINCIPLES FOLKS:

Jeremy Spear for help on the maps and his unique perspective.

Joe Escalle for trying to help.

Virginia Soper for tuning out the static I was broadcasting.

THE ALWAYS-AND-FOREVER FOLKS:

Dave Lebling, **Marc Blank**, and **Joel Berez** for creating Zork in the first place. **Steve Meretzky** for carrying it on, and all the infocommies who made it happen. We all owe them.

DEDICATION

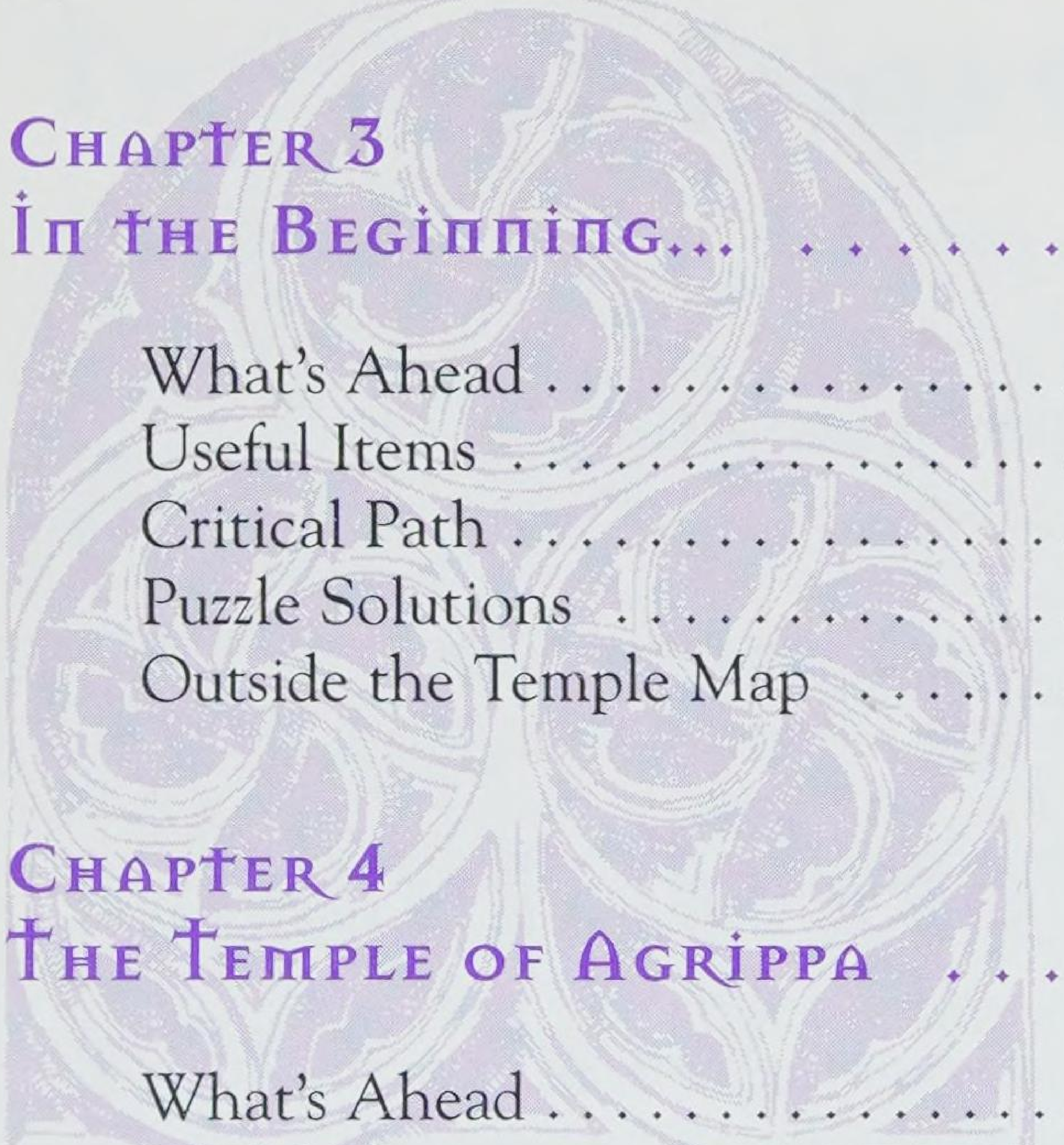
For Booth 10, Bennington College:
Megan, Matt, and the weightlifting dude.

Table of Contents

Introduction 10

Chapter 1
A Brief History of Zork 14

Chapter 2
The Sun, the Moon,
and the Circle 24

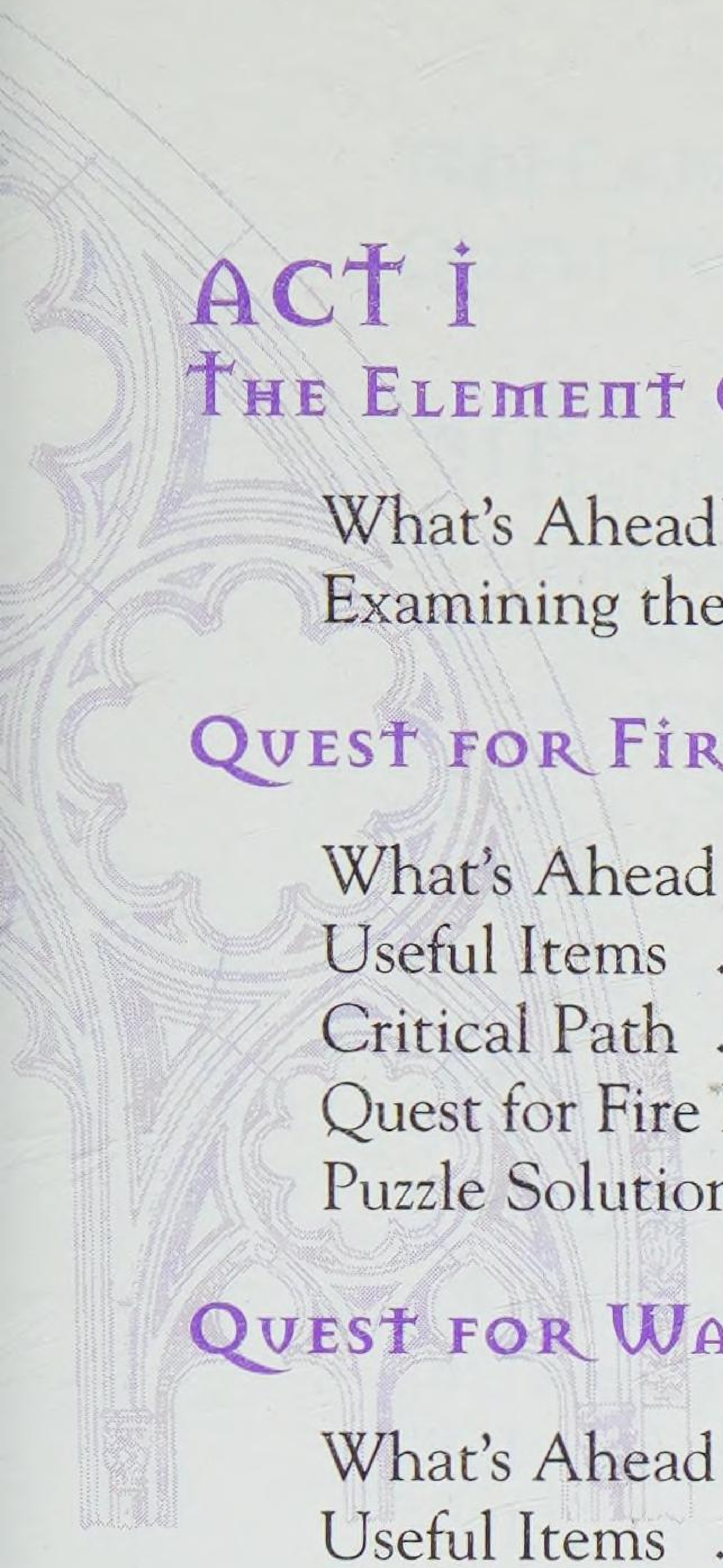


Chapter 3
In the Beginning... 38

What's Ahead 39
Useful Items 39
Critical Path 39
Puzzle Solutions 45
Outside the Temple Map 46

Chapter 4
The Temple of Agrippa 48

What's Ahead 49
Useful Items 49
Critical Path 50
Puzzle Solutions 67
Temple of Agrippa Maps 68



ACT I

THE ELEMENT QUESTS 72

What's Ahead 74
Examining the Altar 74

QUEST FOR FIRE 76

What's Ahead 76
Useful Items 76
Critical Path 77
Quest for Fire Map 80
Puzzle Solutions 82

QUEST FOR WATER 84

What's Ahead 84
Useful Items 84
Critical Path 85
Puzzle Solutions 91
Quest for Water Map 92

QUEST FOR AIR 94

What's Ahead 94
Useful Items 95
Critical Path 95
Puzzle Solutions 103
Quest for Air Map 104

QUEST FOR EARTH 106

What's Ahead 107
Useful Items 107
Critical Path 107
Quest for Earth Map 114
Puzzle Solutions 116

EPILOGUE: THE GOLDEN SPHERE 117

ACT II

THE PORTAL WORLDS & THE METAL QUESTS 118

What's Ahead 120

THE ORRERY 121

THE MONASTERY OF BISHOP MALVEAUX: QUEST FOR LEAD 124

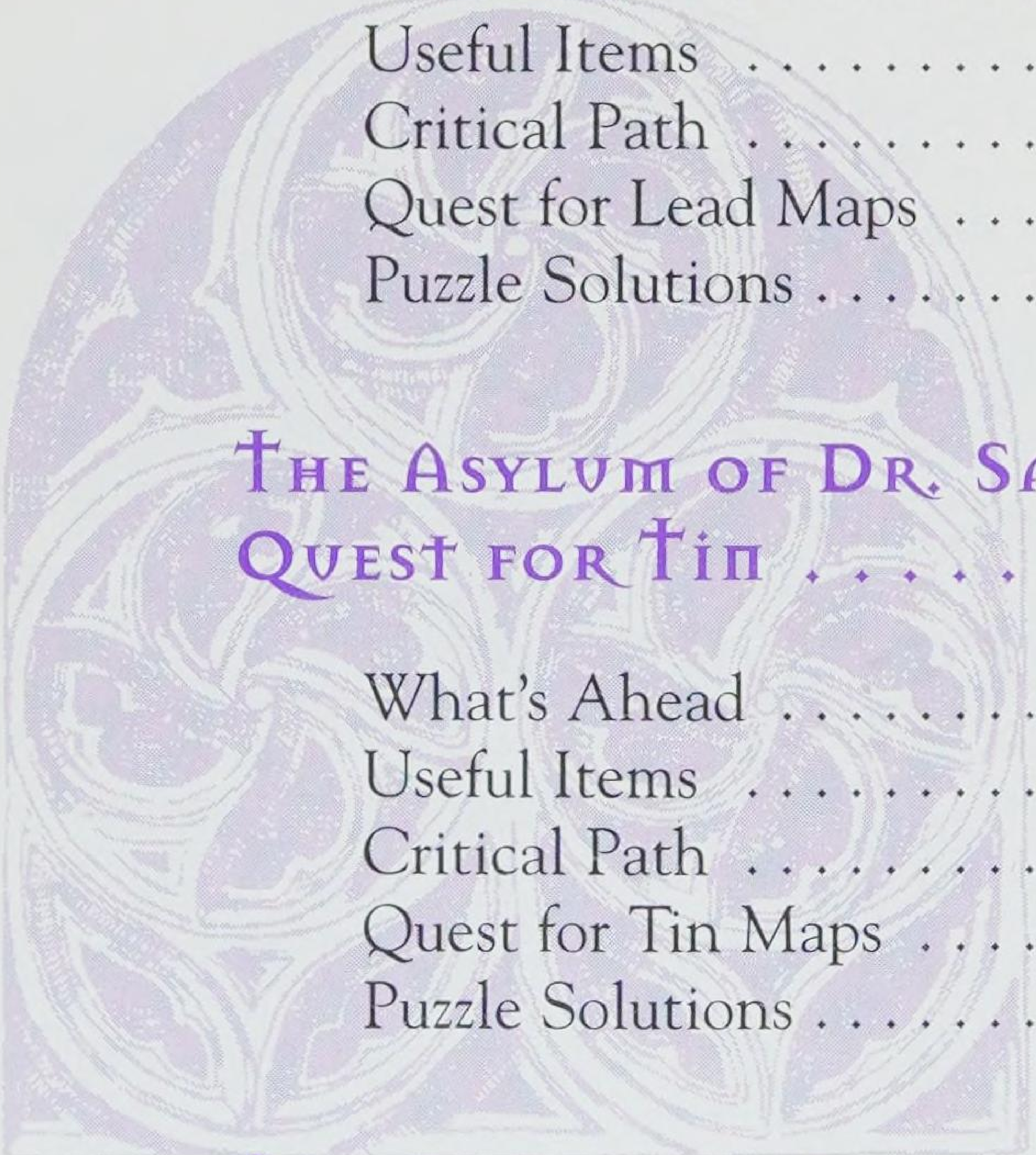
What's Ahead 125
Useful Items 125
Critical Path 126
Quest for Lead Maps 158
Puzzle Solutions 168

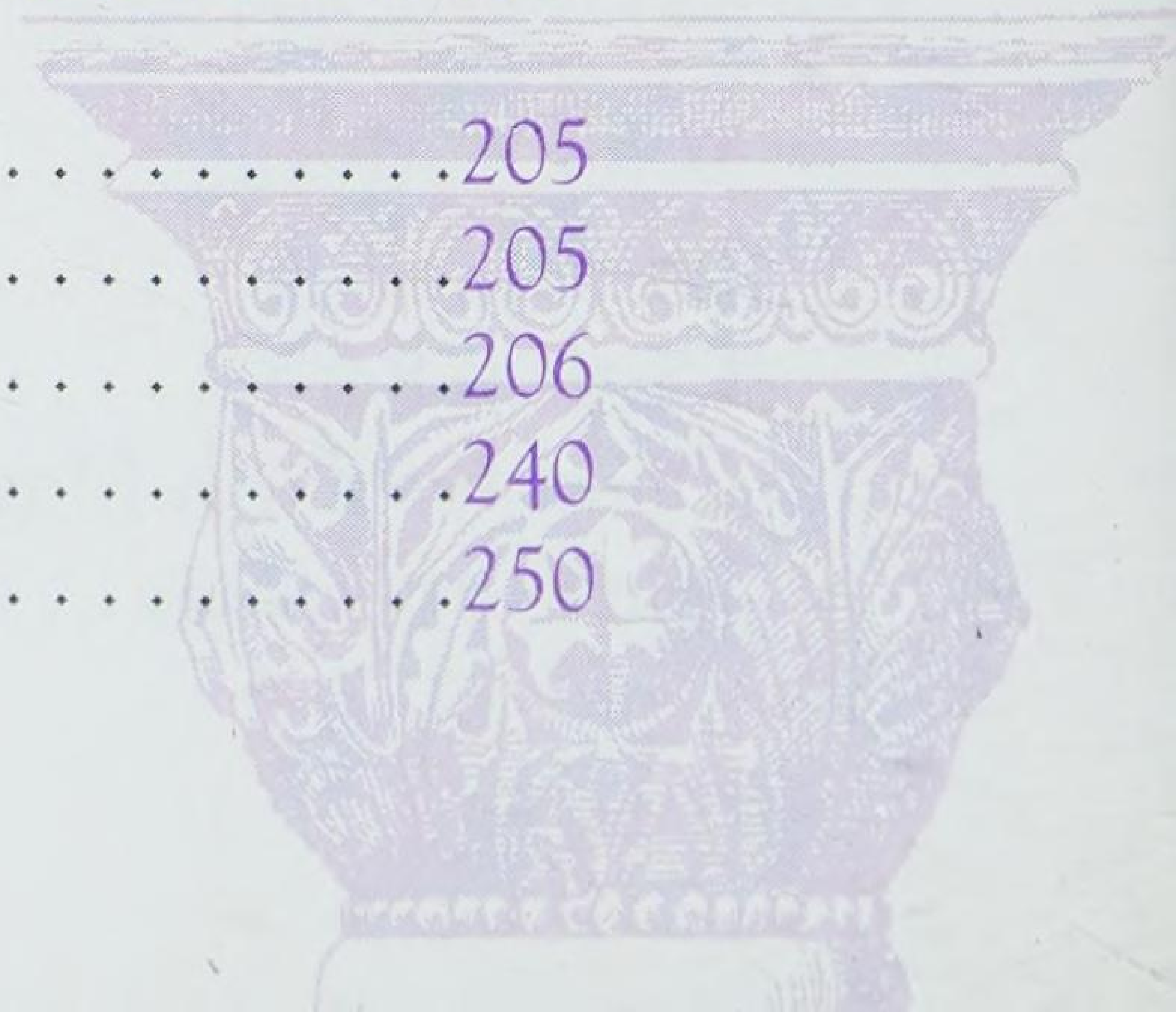
THE ASYLUM OF DR. SARTORIUS: QUEST FOR TIN 172

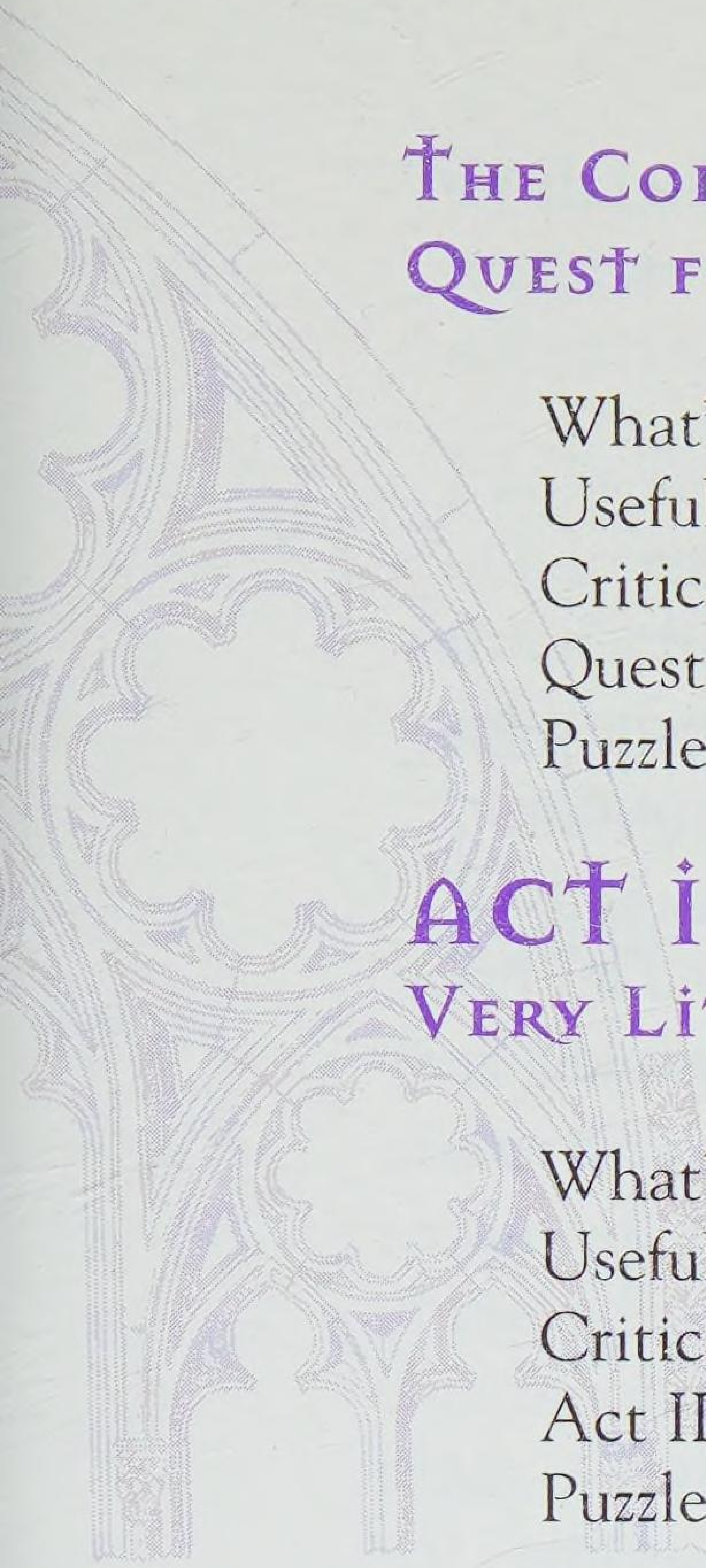
What's Ahead 173
Useful Items 173
Critical Path 174
Quest for Tin Maps 194
Puzzle Solutions 202

THE CASTLE OF GENERAL KAINE: QUEST FOR IRON 204

What's Ahead 205
Useful Items 205
Critical Path 206
Quest for Iron Maps 240
Puzzle Solutions 250







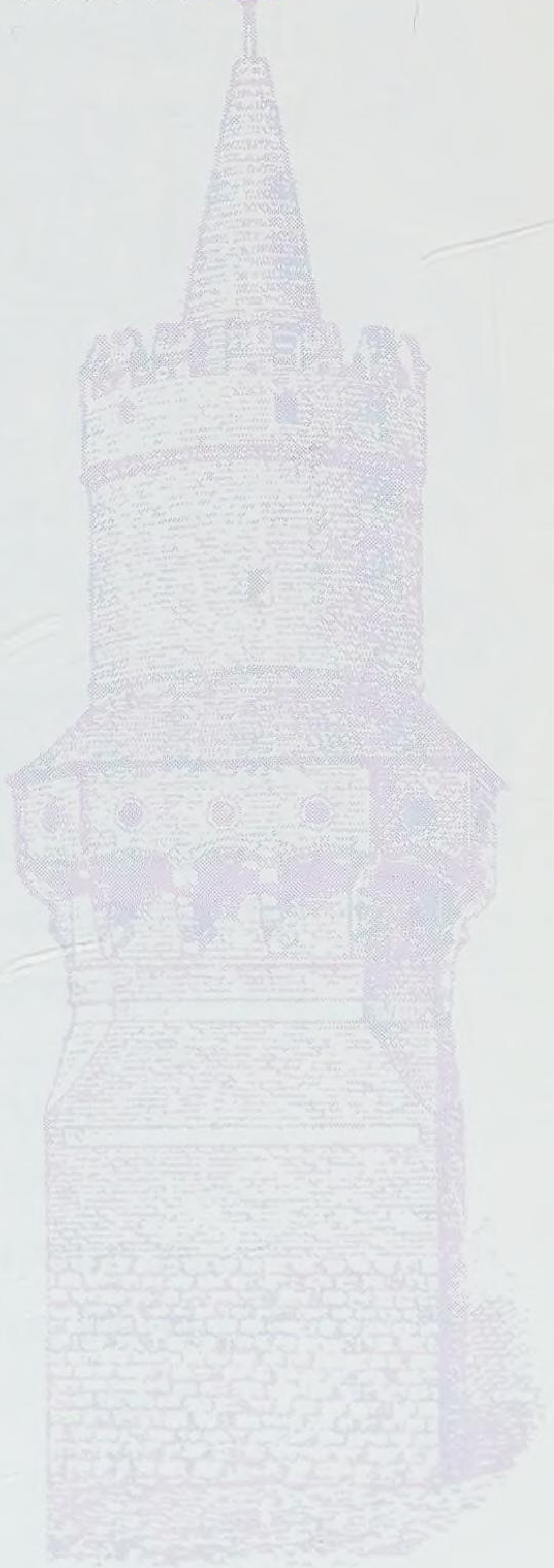
THE CONSERVATORY OF MADAME SOPHIA: QUEST FOR COPPER 256

What's Ahead 257
Useful Items 257
Critical Path 258
Quest for Copper Maps 292
Puzzle Solutions 300

ACT III

VERY LITTLE IS AS IT SEEMS 304

What's Ahead 305
Useful Items 306
Critical Path 306
Act III Map: Endgame 316
Puzzle Solutions 318



Introduction

Hiya, sailors.

Zork really doesn't need an introduction. It is one of the most enjoyable, honored, and recognized names in the universe of computer entertainment—a place where games and names fly by at the rate of hundreds, if not thousands, each year. Most are McGames (you play one, and an hour later you're hungry for something else). Provided, of course, that you could digest it in the first place.

The Zork universe faces a different reality. Millions know about it because they've played one of the games in the series.

Zork is one of the most famous names in computer games, and is one of the most perplexing and puzzling. This is especially true because the games are designed that way—it's part of the fun. It's the magic of the place. When you get near a Zork game, nothing ever is what it seems. Reality gets twisted into new forms and it's up to you, the player, to make sense of whatever's there—or seems to be there. It's up to us to help you.

For the First Time Anywhere...

Computer games are often tagged with the title *interactive adventures* or *interactive stories*. Many would have us believe this is a new '90s kind of thing, but Zork games have been interactive since the first one was written in the late '70s. Then, there were no pictures in the game, just words on the screen called *text adventures*:

> "...with the rapid growth of computer technology, the capacity of interactive entertainment has expanded to the point where computer games can now integrate such traditional film conventions as live actors, CD quality sound, cinematic camera angles, and compelling characters and stories.

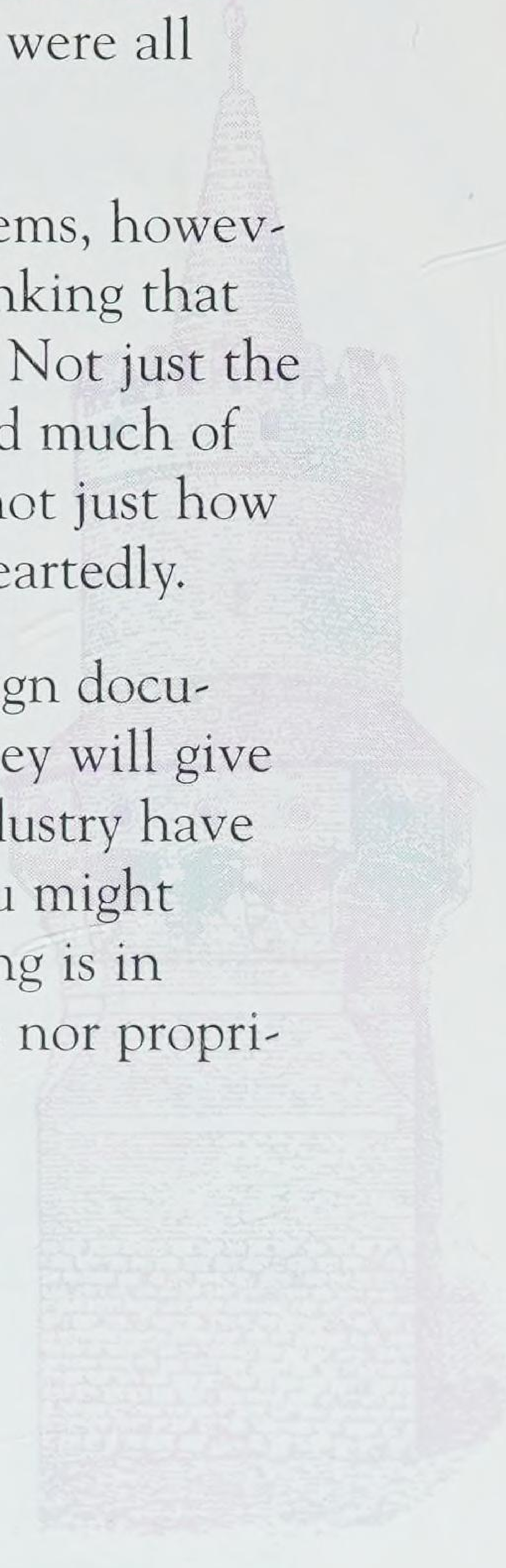
> Of the many computer game genres, the genre that is best able to integrate these film techniques is the adventure game, the most narrative-oriented of the game genres.
>
> Just as arcade games reward excellent hand-eye coordination with jolts of adrenaline, the adventure game rewards the thoughtful player with intellectual and emotional stimulation, as well as heart-pounding excitement. In adventure games, the protagonist is the player who becomes immersed in vivid, exciting, truly interactive worlds."

—from the Zork Nemesis Design Document

This is a strategy guide unlike any you have ever seen, much less read. It was written while Zork Nemesis was being put together by its creative, technical, and programming teams. During the writing, we were given unprecedented access to the game's design and its documentation. We could look at something happening on the screen and then see it on paper—every character, puzzle, and problem broken down to its individual parts and rationales. The whys, the wheres, and the hows were all available to us so we could pass them along to you.

We thought that, along with just answers to your game problems, however, you might like to see many of the ideas, concepts, and thinking that didn't make it into the final build (version) of Zork Nemesis. Not just the sweepings off the cutting room floor, but the reasoning behind much of what you see and experience. Why and how things happen, not just how to do them. Activision, the game's publisher, agreed whole-heartedly.

We have selected certain aspects from the Zork Nemesis' design documentation and made it part of our narrative walkthrough. They will give you an insight on the game that few people outside of the industry have ever been privileged to experience. If you've ever thought you might want to design a game, much is there to be learned. Everything is in English and none of it is technical. However, no trade secrets nor proprietary information will be given away.



This is not a McBook

Zork Nemesis is one of the toughest adventures to solve that has ever been published. This book is the official strategy guide to the game, and we're pretty much sure that's why you're reading it right now. You need help. And we can't blame you. Despite having all of the puzzle designs and documentation at our fingertips, we still needed help solving the game.

Not only are the answers to all the puzzles and problems of Zork Nemesis tucked away in here, we've organized them to be easy to find. And we've set things up so that you can get as few, or as many, answers as you'd like.

The book's structure is a walking tour of the game from start to finish with all the local color noted in passing. There are no hints here, just answers. The game has been broken into logical segments that can be read as a whole, or by themselves. This information is the largest part of each section of strategy and is called the *Critical Path.*

If you don't want your hand held from beginning to end, and only want an answer for a particular puzzle, they are individually broken out at the end of each section in *Puzzle Solutions*. Each puzzle is also clearly indicated throughout the body of the text. If you merely want to know where an item is located, they are listed near the beginning of each section in *Useful Items*. When you begin a section, we'll tell *What's Ahead* and walk you down the Critical Path to completion. Full-page *Maps* for each part of the game are placed in the chapters where you'll need them.

Other Zork Games

If you've never played any other Zork games, you're missing out on a lot of fun. You are also missing out on the kind of devilish puzzles and conundrums that game designers everywhere still try to imitate.

The Zork series of games has been around for personal computers since 1979. Prior to that, there was a version of it created for a mainframe at

MIT. It was entitled *Dungeon*. *Dungeon* can still be found today in versions playable on a number of different kinds of personal computers. You'll have to scruff around the Web to find it, but it's there. Just where changes from month to month, but we've seen it on CompuServe in the gamer's library.

Zork was originally published by a company named Infocom, now a part of Activision. All of the games are still in print, although most appear in collections. If you're picky, remember that games prior to Zork Zero don't contain any graphics at all.

The other Zork titles are:

- Zork 1: The Great Underground Empire (1979)
- Zork 2 (1980)
- Zork 3 (1983)
- Enchanter (1984)
- Sorcerer (1984)
- Spellcaster (1985)
- Wishbringer (1985)
- Zork Zero (1987)
- Beyond Zork (1987)
- Return to Zork (1993)

READER FEEDBACK

How to reach us if you find something in the book that needs fixing:

Internet: PeterSpear@AOL.com

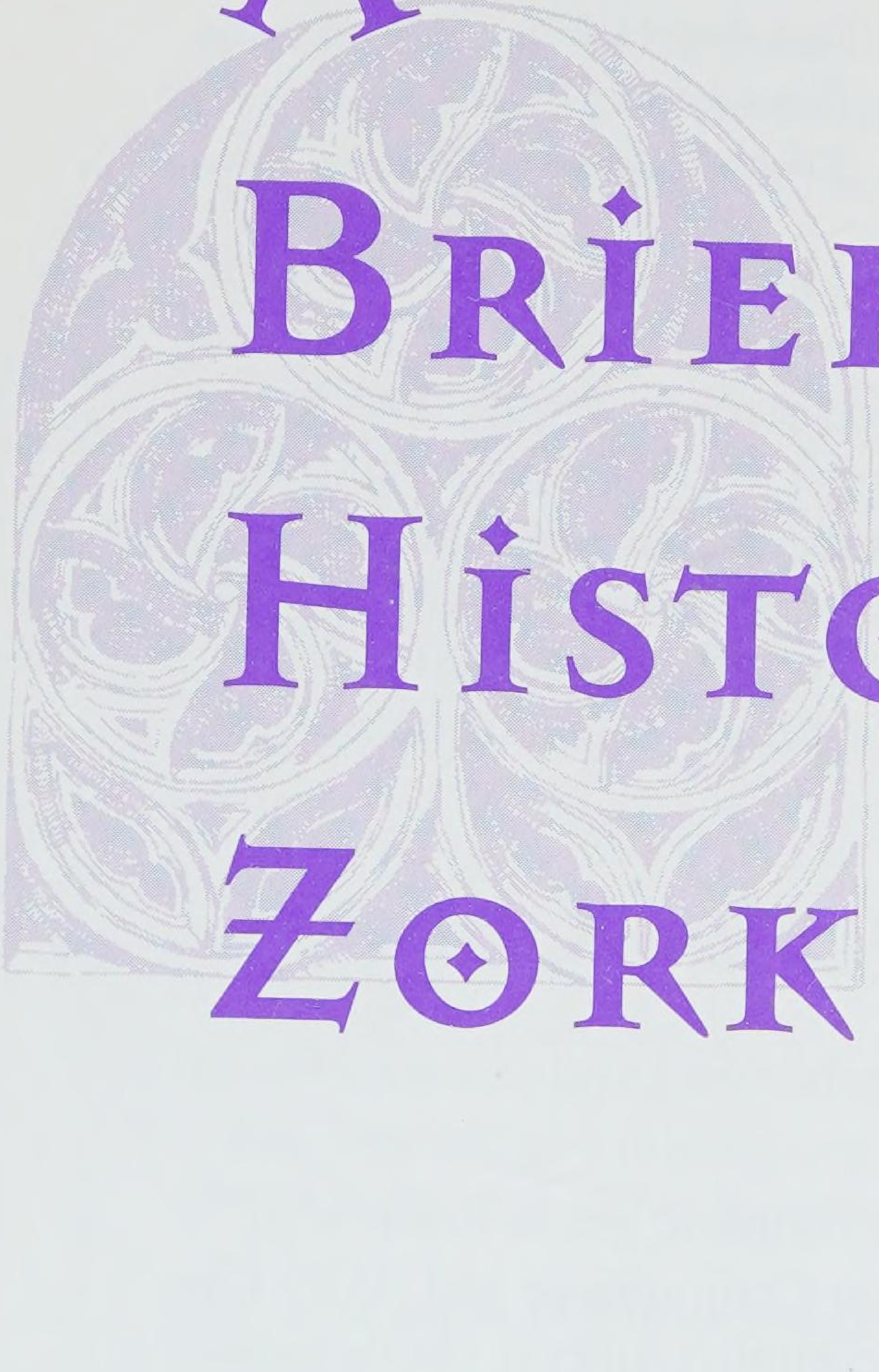
CompuServe: 75300,2374

Snailmail: Peter Spear
c/o BradyGAMES
Macmillan Publishing
201 W. 103rd Street
Indianapolis, IN 46290

If you have a technical question about Zork Nemesis, get in touch with Activision directly. Activision is available on CompuServe and AOL. On the Web, go to www.activision.com. Their customer support phone number is: 310-479-5644.

CHAPTER I

A BRIEF HISTORY OF ZORK



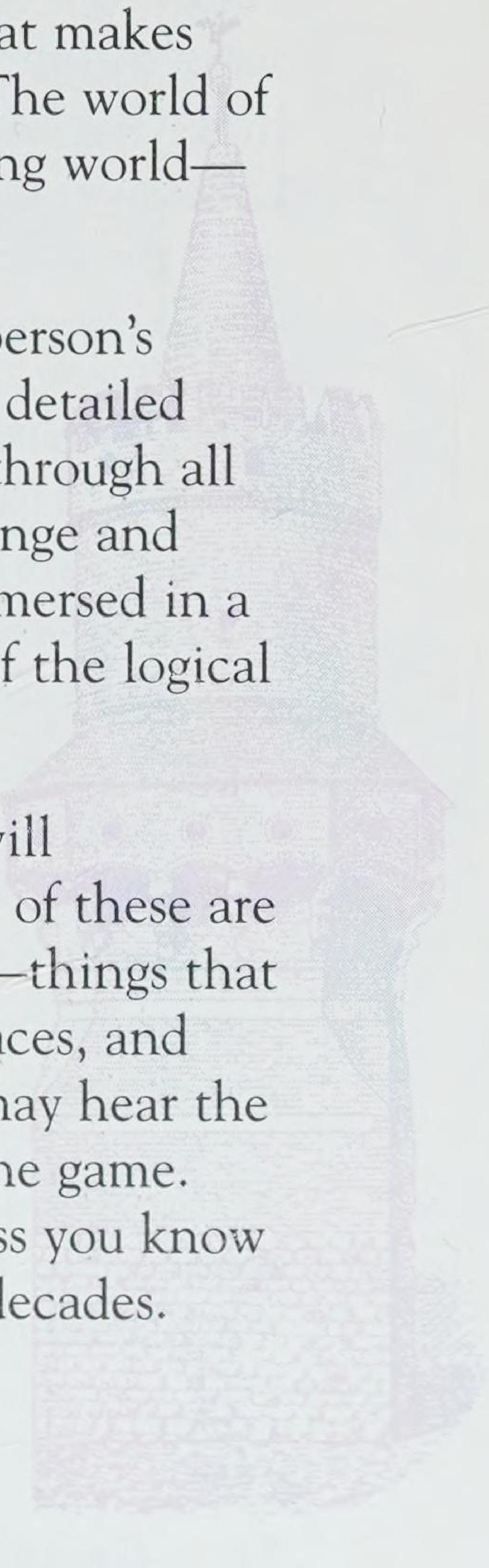
LONG BEFORE THE CONEHEADS, THERE WERE THE FLATHEADS

Wurb and Dimwit Flathead, to be exact, and the rest of the ruling family of the Great Underground Empire. And Belboz, the Wizard of Frobozz, the Curse of Megaboz, the Circle of Enchanters, and the mysterious Dungeon Master. There was the great Desert River and Flood Control Dam #3. A maze of twisty passages, all alike. Grues. Boos Myller. Zorkmids.

What is it about Zork and the Great Underground Empire that makes them seem as real to us as this world? Because they are real. The world of Zork Nemesis possesses all the depth and complexity of a living world—and much better graphics.

Since the creation of Zork in the late 1970s, the tale of one person's quest through the Zork universe has become richer and more detailed with each new game and each new story. If you were to play through all of the ten previous games and paid attention to all of the strange and funny background materials accompanying each, you'd be immersed in a world as rich and detailed as any. A world of life and death, of the logical and ludicrous, of good guys and bad puns.

As you discover and explore the story of Zork Nemesis, you will encounter many books, scrolls, relics, and other things. Many of these are vital to the solution of the game. Many others are the *details*—things that exist only in the Zork universe and relate back to persons, places, and events in its history. For example, if you listen carefully you may hear the sounds of war and rebellion as you traverse various levels of the game. However, the circumstances of the battle may elude you unless you know that Ellron and Kaine have been in a border dispute for two decades.



Being familiar with the history of Zork will enrich your adventure through Zork Nemesis. If this is your first visit to Zork, you might miss many of these references—until now.

If you are new to the wonderful place called Zork, you might need the history provided here—it will give you a passing acquaintance with many of the major names, landmarks, and events alluded to in Nemesis. If you're a vet, it's the fast track down memory lane.

THE FALL OF THE FLATHEADS

In the year 881 AE (After Entharion), His Royal Highness Wurb Flathead rose to the throne of the Great Underground Empire. It was the same throne that his father, uncle, and grandfather had occupied before him. One hundred years prior, the notorious Lord Dimwit Flathead the Excessive, a relative of Wurb's through a common ancestor, had ruled over the same empire, then the largest and most spectacular power the world has ever known.

Every province, country, and city in the known world owed allegiance to Dimwit Flathead and the powerful dynasty to which he belonged. Dimwit's own massive palace at Flatheadia, which housed 90 percent of the population, was connected directly to the sprawling underground caverns and tunnels after which the empire had been named. Thousands upon thousands of golden zorkmids, the coin of the realm, were minted and spent by the royal treasury in an effort to finance Dimwit's remarkable and excessive ceremonies and construction projects. Unlike his predecessors, the eccentric king preferred the underground caverns in the Eastlands, but his domain also included the island-continent of Antharia and the ancient and civilized lands on the western continent.

In the end, Dimwit was forced to pay a price for all his power and extravagance. His family was destroyed by the wizard Megaboz, and a dark curse was placed on the Empire.

Since that moment, things became quite amiss in the Great Underground Empire. The three kings that dominated the 800s were, between them, a coward, a lunatic, and a stand-up comedian. One crisis followed another, rebellions breaking out in nearly every corner of the world. The palace royalty still insisted that Wurb Flathead ruled over the same glorious empire that his ancestors had carved with their bare hands, and yet no one outside the capital city in the Eastlands recognized imperial authority. The powerful Curse of Megaboz that had killed Dimwit some ninety-two years before was threatening to destroy Wurb's empire entirely, before he could even celebrate his eighteenth birthday.

Poor Wurb, alone and without friends at the hour of his father's death, knew of all these things, but there was little he could do to prevent the inevitable. Barbarians, trolls, and orcs poured over the Gray Mountains unchecked into the civilized provinces. Thousands of Zork natives abandoned the once-thriving underground caverns near the capital, driven away, at least in part, by the rude and mischievous pranks of the dangerously senile Wizard of Frobozz, still living in the bowels of the empire over a century after he had accidentally turned Dimwit's castle into a warm pile of chocolate.

For the first time in history, the floodgates of the great Flood Control Dam #3 had been left unmanned. The king himself was totally controlled by the military advisors and generals that his father had left to protect him. Lord Syovar, who had been a powerful military leader even in the time of Dimwit was the only force keeping young Wurb safe from the invaders.

Wurb himself was lost in the deepest fog of errors and confusion. He had become aware of rumors that the one person who could stop the Curse of Megaboz, and thus save the empire, was a servant somewhere in his own palace. Throughout the course of his second year on the throne, Wurb was frantic. In near desperation, he single-handedly interviewed some 12,569 royal grooms, servants, and slaves in hopes of finding an answer. Most of them laughed at him contemptuously. As the fates would have it, Wurb gave up his mighty task too soon, never meeting the one servant that could have saved him.

The long wheel of time had run its course; Wurb knew that the game was over. With the royal guard growing mutinous and the barbarian invaders moving closer to the capital, he began to hurry. Scarcely pausing to pack his bags, he snuck quietly out of the castle, bringing only his pet elephant along with him. The palace was sacked the next morning, the royal soldiers and the orcs joining together to loot the imperial treasury.

Although this was the end of the rule of the royal family of Quendor, dozens of pranksters, usurpers, and charlatans have over the centuries claimed to be direct descendants of the Flathead family, the most celebrated being the infamous socialite, philosopher, and toastmaster, Boos Miller of West Shanbar. Whatever the truth behind these later claims might be, neither the king nor his pet elephant were ever found.

After centuries of rule over the farthest reaches of the world, the Great Underground Empire had collapsed. In the far distant realms of the Westlands, the great sorcerer Belboz could not help but gloat. His only recorded response was "I told you so!"

The Ascension of Syovar

As the ruler of the powerful magical guilds that dominated the western continent, Belboz was one of the most powerful people in the post-imperial world. Opposed to him were the powerful military rulers that still dominated the soldiers and peasants in the Eastlands. The noble and proud Syovar himself refused to admit that the Great Underground Empire had vanished. In his own arrogance, he claimed to be the rightful successor to the powers of the king, first issuing orders in Wurb's own name, then at last taking for himself the title of King of Zork; Zork being the ancient name for the empire, a name so old that its very origin and meaning has been lost beneath the ages.

He had at his disposal a vast array of magical powers, and commanded the bulk of the armies that had survived the barbarian invasion. His goal nothing less than the reconquest and subjugation of the entirety of the old empire. Almost every force of nature and man stood in opposition to the great Syovar, but the old general refused to back down.

The lands above ground were torn by violence and discord. The great island-continent of Antharia had been separated from all contact with the outside world. Only the darkest rumors survive from that time of the island's history. The forests and mountains of the Eastlands were plunged into a never-ending war between the barbarian invaders and the surviving remnants of the imperial army. Even these remnants could not come to peace with each other; Lord Ellron and General Thaddeus Kaine's mortal hatred for each other parading through the pages of history in several epic campaigns throughout the Desert River Province. Only when the great Syovar made a pact of peace and friendship with Ellron did peace spread throughout most of the Eastlands, allowing him to march against the western continent in his attempt to reunify the old empire.

THE DUNGEON MASTER

When Syovar finally attempted to lay claim to the abandoned underground caverns, he found that a force even stronger than his had beaten him to it. The mysterious castle servant who had held the secret to the Curse of Megaboz had taken control of the underground realms, and was now known throughout the land as the Dungeon Master. Nearly every tunnel and cavern in the Great Underground Empire had come under his control, from the massive Flood Control Dam to the farthest flung underground highway.

Blessed with good fortune and aided by the Implementors who created and control our world, the Dungeon Master had come to own the vast fortunes that once belonged to the kings of the old empire. It was rumored that he even possessed a controlling share in the immense Frobozz Co. International, the infinite conglomerate that had once held a monopoly over every magical scroll, spell, staff, or magical device of any kind that was produced within the borders of the realms of Quendor.

As for what the Dungeon Master sought, and what motivated him to seek it, these secrets have been lost in time. Despite the massive power and wealth at his disposal, he almost never chose to interfere with the affairs of the world above ground, instead biding his time for the moment he had been appointed to wait for. Meanwhile, during the dark days of 883, the horrible and ferocious race of grues that had been trapped deep underground for untold centuries were once again released upon the world. Deathly afraid of light of any kind, the grues began lurking throughout the darkness of the abandoned underground empire preying mercilessly upon any adventurer foolish enough to explore their realms without a source of light at hand.

THE ALCHEMICAL WARS

Since the disappearance of Wurb Flathead and his unfortunate elephant, the provinces of the Westlands had thrived in peace, prosperity, and solitude. Belboz and his Circle of Enchanters were the most powerful figures in that part of the realm, often ruling the vast and ancient cities in all but name alone.

Despite the health and happiness that the magic guilds granted to the people of Borphee, Frobozz, and Miznia, all was not well within the inner sanctum of magic itself. When the Flathead kings had still ruled over the empire, their tyrannical eye kept sharp watch over the Guilds of Magic, preventing them from doing anything that would bring the slightest signs of trouble to the realm. With the empire destroyed, the guilds were free at last to pursue their own goals.

Almost at once, the leaders of the magical community began a fierce campaign of persecution against the alchemists, a small and secretive group of rebels that refused to obey the orders of the magic guilds. For centuries, the alchemists had pursued a mysterious and forbidden path, hoping, in the words of the great Ozmar, that "a great union will be formed between Magic and Science, and the final mysteries will be solved." Among these mysteries that they sought with such urgency and passion were the elusive Philosopher's Stone and the Elixir of Life, the great keys to the gates of immortality.

For Belboz and his kind, the goals of the alchemists were evil in and of themselves. The magical guilds and the Circle of Enchanters that governed them used every means of power at their disposal to persecute and destroy the alchemists. Many of the most powerful members of the secret groups were forced to flee into exile, taking up residence in the more remote and depopulated provinces in the Eastlands. It was in this manner that the great Guilds eliminated all who opposed them.

But with the exodus of the alchemists from the Westlands, art was by no means eliminated from the realm of Zork. The secret order of alchemical practitioners found a safe haven in the Desert River Province, still under the control of Kaine's armies. Taking residence in an ancient temple that still survived from the days of Duncanthrax, the first of the Flathead kings almost 300 years in the past, the secret order once again began their experiments, free from the stifling restrictions of the guild of enchanters. Years passed uneventfully, the order living silently, perhaps waiting for some unknown moment to arrive.

Then, inexplicably, in the year 945 of the Great Underground Empire, the alchemists were never heard from again—as if one of their dangerous experiments banished them at once into the Great Void. The great General Kaine vanished without word or warning; his absence caused the gradual decay of his province and his armies, which would be nearly crushed in their entirety three years later.

Almost at once, affairs in the Eastlands soured. Magical storms and fires plagued the Gray Mountains Province. Hallucinations haunted natives along the borders of the Desert River Province. Travelers began to disappear. Syovar, wary of the bizarre hauntings taking place on the fringes of his domain, declared the Desert River and the Gray Mountains Provinces to be forbidden to any of his citizens under pain of death. Meanwhile, never having given up his desire to rule the abandoned underground caverns, Syovar once again turned his gaze toward the buried ruins of the empire.

THE CONQUEROR OF ZORK

It is here that we once again meet the Dungeon Master face to face. The original master of the underground had that very year, in 948, grown tired of his duties and began to search for someone to succeed him. All previous attempts to penetrate the underground had met with failure. All survivors of more than one expedition reported that their party had been killed by a mysterious thief who had mastered the inner workings of a complex and diabolic maze in the heart of the underground. When an adventurer, brave and clever enough to defeat and kill this thief and face the challenges set against him, was at last able to venture into the heart of the underground to assume the mantle of the Dungeon Master, the former ruler of the underground vanished into the mists.

Some storytellers whisper that this moment was the fruition of the entire course of history. The ancient folk myths, some perhaps as old as Zork itself, had foretold of a treasure-hunting adventurer who would become a master of the magical arts, and rule throughout the deepest reaches of the underground. These prophecies, and even the very name of Zork, had been revered by all for untold generations. Many people believed that the completion of these prophecies and the dawning of the Age of Zork would usher in a new era of peace, prosperity, and happiness for the people of the Great Underground Empire.

However, all was not well in the heart of this second Dungeon Master, the Conqueror of Zork. Troubled by the murder he had committed in self-defense, he devoted the entirety of his strength and resources to undoing his deed. Using his most powerful magical spells to summon an outsider to his assistance, the adventurer who was chosen found himself wandering deeper and deeper into a tangled web of confusion and altered reality, at the center of which lurked the truth behind the Forbidden Lands and the inexplicable disappearance of the alchemists.

A WORD ABOUT ALCHEMY

Before you begin Zork Nemesis, you may want to take a minute to familiarize yourself with the basic concepts of alchemy, which constitute the philosophical background for some of the central aspects of the story, and many of the puzzles of the game.

Somewhere between mysticism and science, the Great Work of alchemy is the purification of both physical and spiritual matter into the powerful "Philosopher's Stone," also called the "Elixir of Life." The Philosopher's Stone is the purest, most powerful force in the cosmos—with the power to grant eternal life, and even to raise the dead. The Philosopher's Stone is also capable of turning lesser metals into gold, and it is this lower, materialistic aspect of the mystical science that has made the practice controversial throughout history.

Within this philosophy, the four elements—earth, air, fire and water—are the four elements that are thought to compose, at least symbolically, all matter in the world, and the world itself. The fifth element, known as the Quint Essentia or Quintessence, is the catalyst that will transform the four lower elements into the Philosopher's Stone. Alchemists have long argued over the nature of this mysterious fifth element—whether it is physical, like blood or bile, or spiritual, like love or hate, or chemical, like oxygen or ether. To this day, no one knows, but if you get on the Web you can certainly find a few alchemists to argue it out with you.

And this is where the tale of the Nemesis begins.

CHAPTER 2

THE SUN, THE MOON, AND THE CIRCLE

Your adventure begins with a mystery—the imploring voice of Alexandria calling to you from the grave. Eventually, as you explore the worlds of Zork Nemesis—discovering by hints and sniffs and puzzlements just why your character has been whooshed to a deserted temple—characters slowly begin to speak their tale of horror and treachery. We learn, with a disquieting lack of detail, of the murders of four alchemists by a shadowy entity referred to only as the Nemesis. The four seek revenge, justice perhaps, against this person—not just for what was committed against *them*, but for his other heinous acts—the murders of the son of one alchemist and the daughter of another. They establish the Nemesis as a madman—a monster who would easily kill the player's character if that's what it might take to achieve his ends. Evil ends, of course.

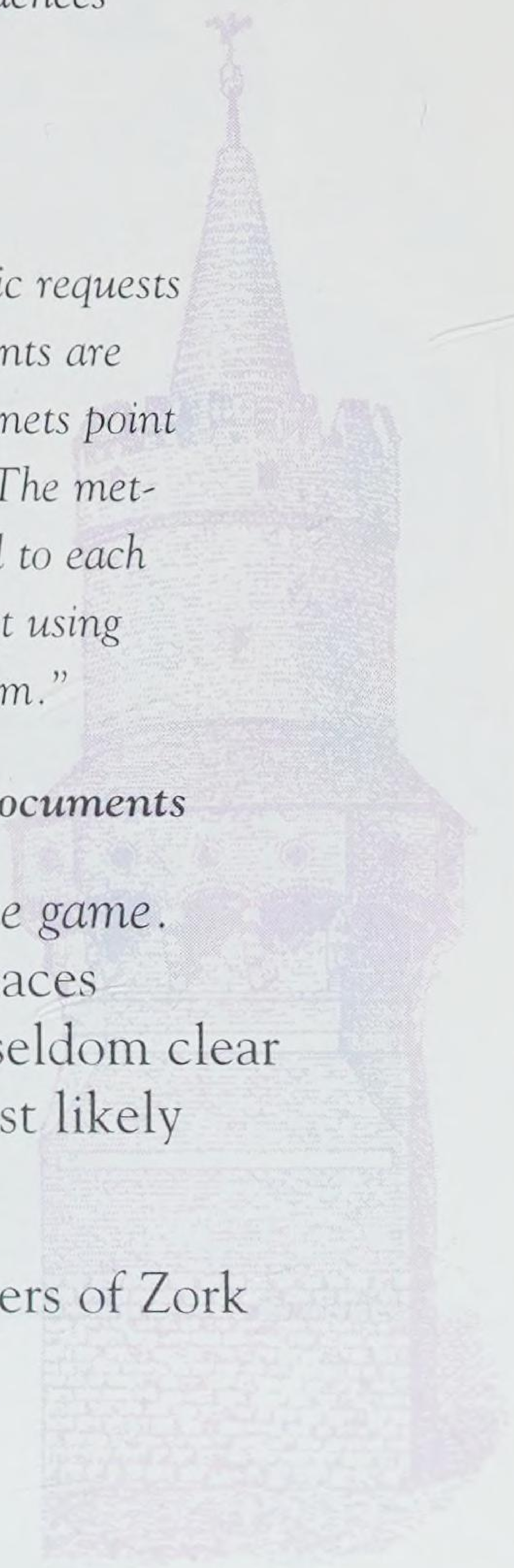
As you confront the mysterious Nemesis, another story begins to unfold—that of Alexandria Wolfe, her lover Lucien, and a circle of four alchemists who are questing for the *Quint Essentia*, the elixir of eternal life. Like the game itself, who these characters are, what molded their personalities, and how they behave all have their origins in the alchemical tradition.

Each character corresponds to a specific element, metal, planet, and constellation. The ancient symbols that represent some of these things also correspond to the game's characters. Furthermore, these correspondences help determine the characters' personalities.

> *"A system of alchemical, astrological, and mystical correspondences has been established for each character. Throughout the game, these correspondences are used as unifying symbol sets that represent each character. This system of correspondences leads the player logically and intuitively to connect characters with objects. At the game's highest level of abstraction, the series of correspondences looks like this:*
>
> ***character - element - planet - portal world - metal - endgame***
>
> *When the player first encounters the characters, they each make enigmatic requests for an element that will free them from their suffering. When these elements are retrieved, the characters will next reveal their planetary symbols. The planets point toward their portal worlds and identify their metals in that portal world. The metals in turn are made of associated alchemical components that correspond to each character. Finally, the endgame is correctly selected by understanding that using alchemical techniques on Alexandria's and Lucien's metals can revive them."*
>
> ***—from the Zork Nemesis Design Documents***

Knowing these correspondences is absolutely essential to solving the game. While this information is uncovered at different times and places throughout Zork: Nemesis, like most things alchemical, it is seldom clear or obvious. What follows here is a reference that you will most likely return to many times during the course of game play.

Here are the characters as they were conceived by the designers of Zork Nemesis.



Lucien Kaine

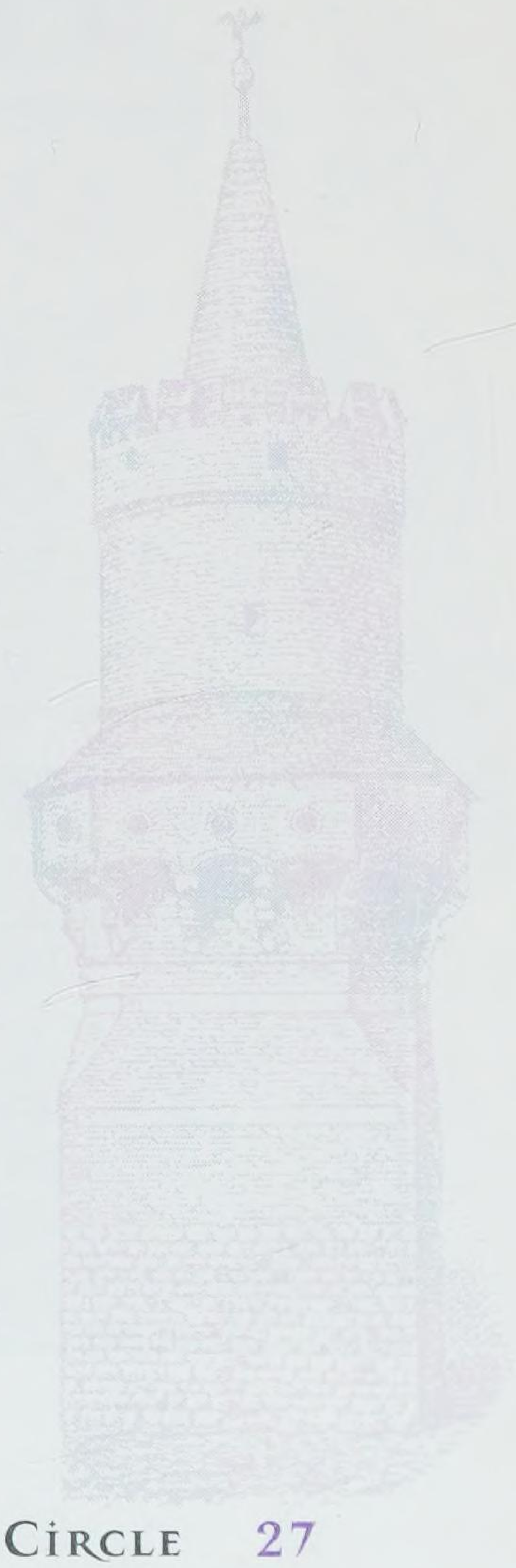
☉

The Sun, symbol of passion and hot temper.

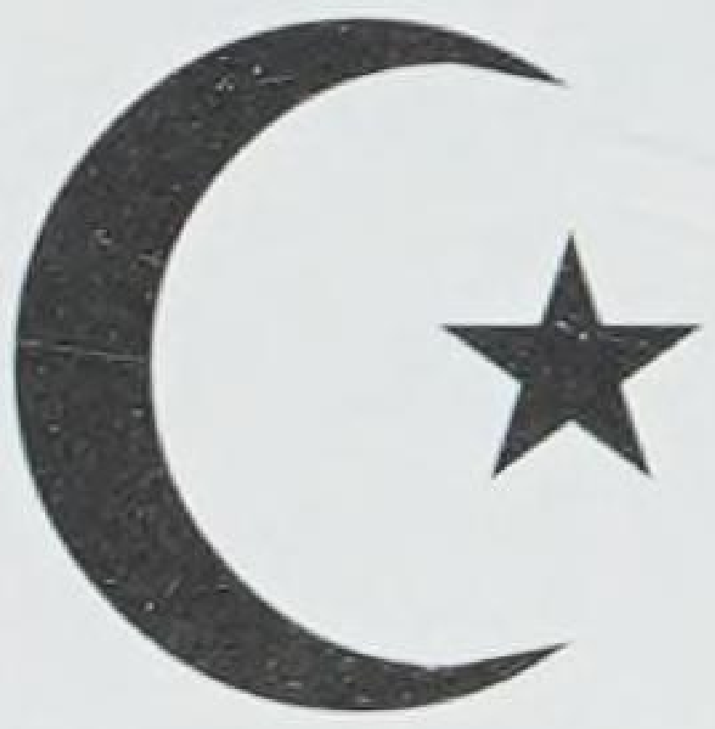
Malveaux ♄	**Sartorius** ♃	**Sophia** ♀	**Kaine** ♂	**Alexandria** ☪	**Lucien** ☉
Saturnax △ *fire* *lead* *Pieces* ♍	*Juperon* ▽ *air* *tin* *Virgo* ♓	*Venusnv* ▲ *water* *copper* *Aquarius* ♒	*Murz* ▼ *earth* *iron* *Scorpio* ♏	*Moon* *silver* *Libra*	*Sun* *gold* *Leo*

Sharply intelligent, quick on his feet, Lucien Kaine was raised the son of a landed nobleman with a fierce reputation in battle, Major Thaddeus Kaine. As a child, Lucien enjoyed opulent wealth, numerous servants, plus any toy—and later, any woman—he desired.

For Lucien, material wealth lacked morals and meaning. Lucien was independent, eccentric, and arrogant—looking down on his father and his friends for their hypocrisy and shallow ambitions. He demonstrated creative impulses since childhood, mostly in painting. He proved to be an eccentric, obsessive artist, who was content to live in relative isolation and loneliness—until he met Alexandria. She was a gifted violinist, and her intense intellect and beauty captivated him, even though his love for her was forbidden by his father.



Alexandria Wolfe



The Moon, symbol of romantic longing and secret meetings.

Malveaux ♄	Sartorius ♃	Sophia ♀	Kaine ♂	Alexandria ☾★	Lucien ☉
Saturnax	*Juperon*	*Venusnv*	*Murz*	*Moon*	*Sun*
△	▽	▲	▼		
fire	*air*	*water*	*earth*		
lead	*tin*	*copper*	*iron*	*silver*	*gold*
Pieces	*Virgo*	*Aquarius*	*Scorpio*	*Libra*	*Leo*
♍	♓	♒	♏		

Strong-willed, defiant, and iconoclastic, Alexandria was raised an orphan. The rumor was that, as a baby, she was left on the local monastery's doorstep, the illegitimate daughter of a peasant. The real story was unclear. What was *certain* was that Alexandria was born with a musical gift. From the age of three, as she grew under the loving, yet controlling hand of Bishop Francois Malveaux, Alexandria had a genius for melody.

As a young adult, Alexandria was not content to be the most gifted musician in the land, to perform the classics with unparalleled precision. So she defied convention—creating complex, challenging performances, sometimes too challenging for the general public. In fact, some people feared Alexandria. Another rumor was whispered—that she was possessed by her musical talent, that her ability came from being the bastard child of the Dark One.

Alexandria ignored it all. She wanted to be alone—until Lucien. With Lucien, the quiet, inward Alexandria found expression. For here was a man who shared her emotional fervor; a man as independent-minded as she. But most of all, here was a man who lit a flame that illuminated the empty spaces in her life. Together, they were complete.

Sophia Hamilton

♀

Venusnv, symbol of sensual pleasure and sensitivity to human motivations.

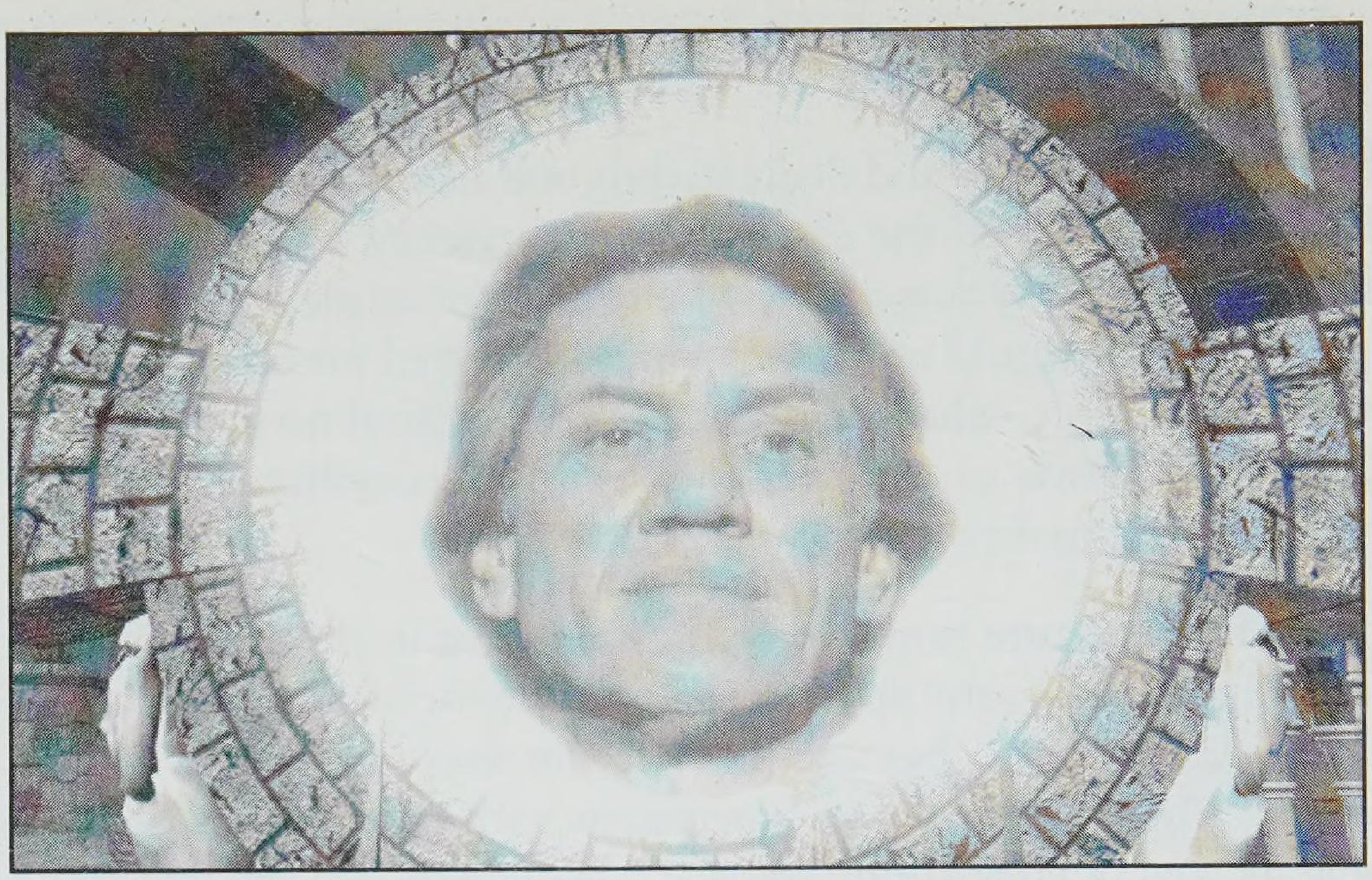
Malveaux ♄	**Sartorius** ♃	**Sophia** ♀	**Kaine** ♂	**Alexandria** ☪	**Lucien** ☉
Saturnax	*Juperon*	*Venusnv*	*Murz*	*Moon*	*Sun*
△	▽	▲	▼		
fire	*air*	*water*	*earth*		
lead	*tin*	*copper*	*iron*	*silver*	*gold*
Pieces	*Virgo*	*Aquarius*	*Scorpio*	*Libra*	*Leo*
♍	♓	♒	♏		

Ambitious, determined, and dedicated to one man: Major Kaine. Madame Sophia headed the esteemed Conservatory, where her penchant for discipline was only surpassed by her desire for musical greatness. She was good, but she would never be great. Her hatred for chaos and disorder showed in her music, which, while adequate, showed no passion or emotion, adhering always to the rules and to conventionality. She was the opposite of her gifted young protogé, Alexandria.

Sophia's one departure from conventionality was in the study of alchemy. Smart and pragmatic, she appreciated alchemy not for its mystical observations and philosophy, but as a practical means to an end. With the determination and patience to experiment with it, and the motivation to achieve its goal of eternal life, she was a proficient and capable alchemist.

Sophia found solace in her love for Major Kaine. And even though the stoic Kaine was bound by honor and wealth to his wife, Sophia knew he was for her. Sophia was not the type of woman to be dissuaded from her goals and she pursued Kaine with a vengeance. Meanwhile, through Malveaux, she learned about alchemy and realized that alchemy could be the solution to both her musical mediocrity and her quest for love. Her ultimate ambition with alchemy was to ensure that she and Kaine were both eternal—and therefore, eternally in love. Lady Kaine would grow old and die, and Sophia would be waiting.

Sophia's Conservatory, surrounded by the driving force of water, holds the key to her desire to be bathed in eternal acceptance and fame.



General Thaddeus Kaine

♂

Murz, symbol of war and martial skills as well as those requiring penetration and judgment.

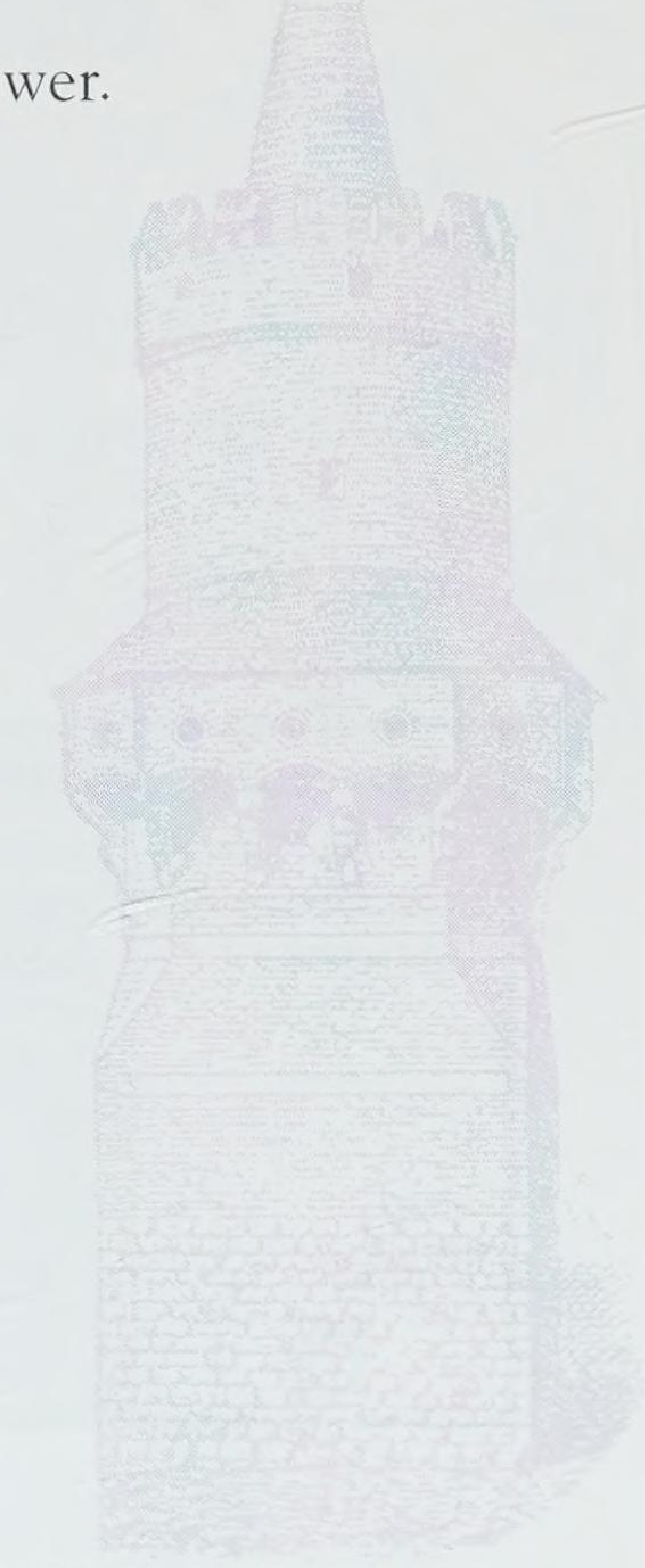
Malveaux ♄	**Sartorius** ♃	**Sophia** ♀	**Kaine** ♂	**Alexandria** ☾	**Lucien** ☉
Saturnax	*Juperon*	*Venusnv*	*Murz*	*Moon*	*Sun*
△	▽	▲	▼		
fire	*air*	*water*	*earth*		
lead	*tin*	*copper*	*iron*	*silver*	*gold*
Pieces	*Virgo*	*Aquarius*	*Scorpio*	*Libra*	*Leo*
♍	♓	♒	♏		

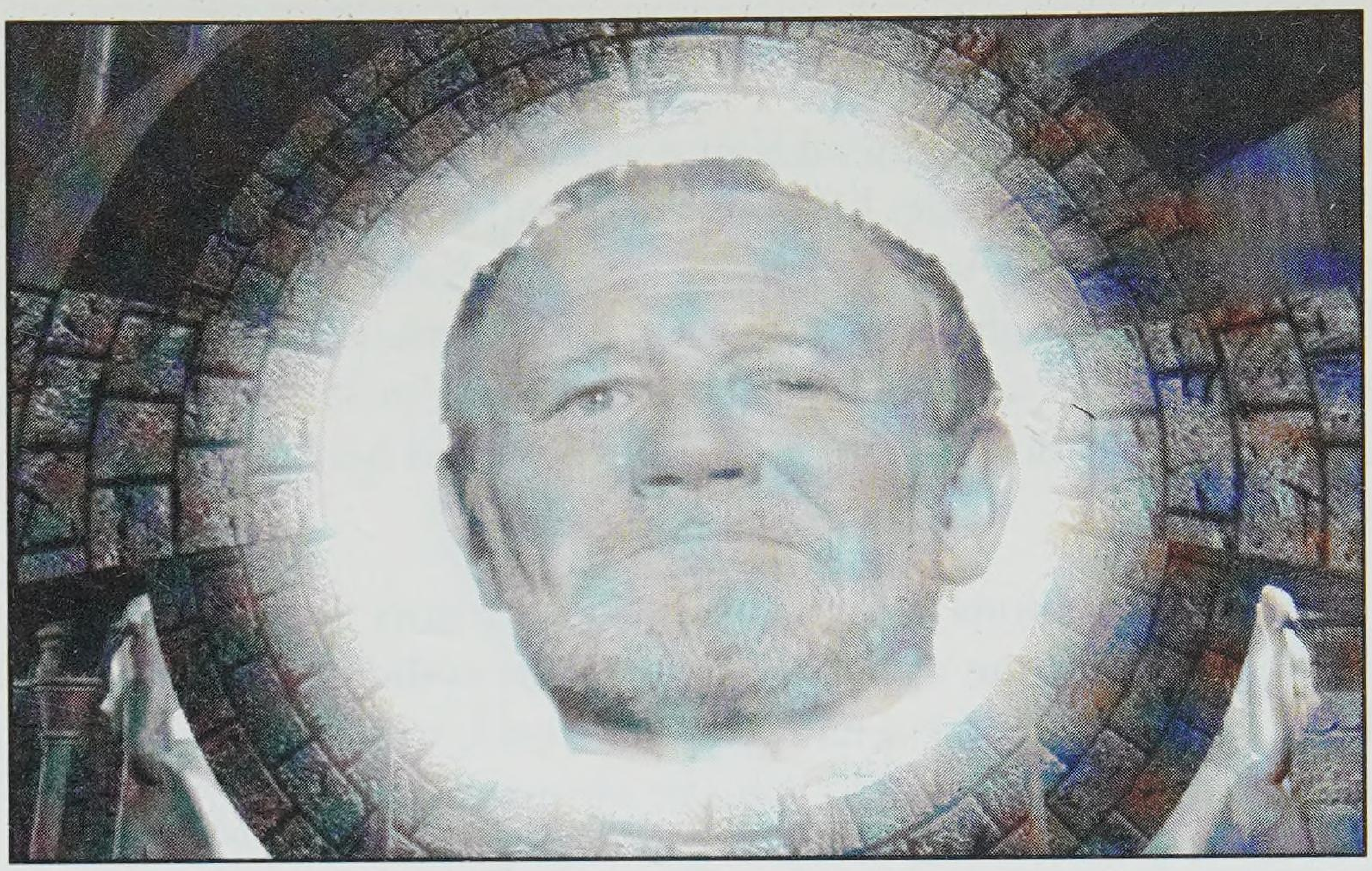
A die-hard pragmatist, General Kaine was stalwart and militaristic. He lived by the Warrior Code. Life was black and white, rich and poor, power and powerless. And so, when Thaddeus Kaine saw that his family's wealth was not enough to afford him power, he married into it. His wife, Elizabeth, bore him a son, Lucien, whom the Major saw as the beginning of a great dynasty. But Lucien, who hated war and his father, had other ideas.

The neighboring barons encroached on his territory and his power was threatened. Still, Kaine would not give up his ambitions. He vowed that the Kaines would become a name in this world, to be held in respect and honor for all time. But how to achieve ultimate power?

Alchemy was his answer. Introduced to it by his lover, Madame Sophia Hamilton, and Bishop Malveaux, Kaine was skeptical at first. He saw it as impractical and foolish, an overly spiritual belief for the weak. But when the reward for its practice could mean eternal life, riches, and power, his attitude toward alchemy changed. Yes, the practice of alchemy was unconventional and potentially treasonous, but Kaine was independent and driven. So he persevered and became an alchemist.

General Kaine's earthen Castle is a symbol of his lust for power.





BISHOP FRANCOIS MALVEAUX

♄

Saturnax, symbol of dexterity, mental agility, and cunning of hand.

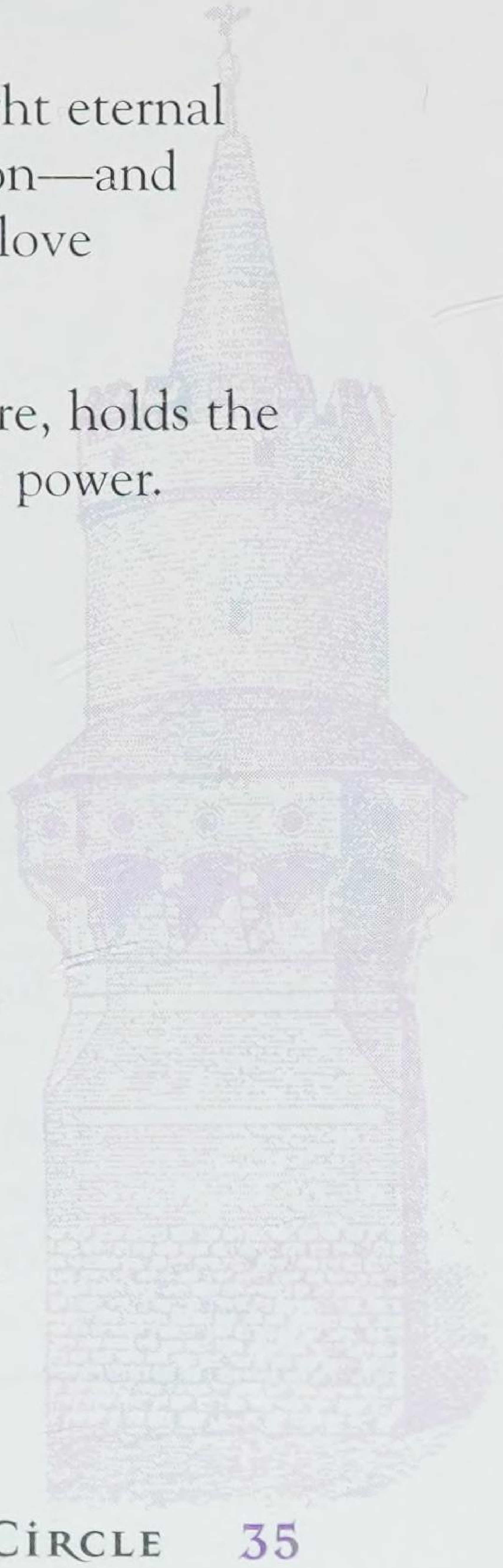
Malveaux ♄	**Sartorius** ♃	**Sophia** ♀	**Kaine** ♂	**Alexandria** ☪	**Lucien** ☉
Saturnax	*Juperon*	*Venusnv*	*Murz*	*Moon*	*Sun*
△	▽	▲	▼		
fire	*air*	*water*	*earth*		
lead	*tin*	*copper*	*iron*	*silver*	*gold*
Pieces	*Virgo*	*Aquarius*	*Scorpio*	*Libra*	*Leo*
♍	♓	♒	♏		

Bishop Malveaux was raised in a middle-class family. His performance in school was average, but only because he did not see a reason to put in the effort. However, Malveaux discovered he had a talent for manipulating people and, at the same time, he also discovered his taste for opulence and privilege. Still, due to his poor grades, his parents sent him to the Monastery to become a monk in the Zorkastrian religion.

The Zorkastrian religion was empty to Malveaux, and he sought answers beyond it. One day, exploring the Catacombs beneath the Monastery, he found the journal of Saint Yoruk, who had descended into hell and then returned. From this secret text, he wrote his best-selling book, *Revelation and Eternity*, which many in Zork credit for a resurgence of interest in (and financial contributions to) the Zorkastrian religion. The book caused enough of a stir to get Malveaux elected Bishop of Zork, the second highest ecclesiastical office in Zork, but not enough to propel him into Zork's highest office—Grand Inquisitor. Worse still, he began to suffer from a degenerative disease.

His only salvation, therefore, was in alchemy. Malveaux sought eternal life for the chance it gave him at religious power and salvation—and survival. What he did not expect was that he would grow to love Alexandria as his own child.

Malveaux's mysterious Monastery, in the midst of a land of fire, holds the secrets to his crisis of faith and his quest for his own religious power.



DR. ERASMUS SARTORIUS

♃

Juperon, symbol of evil and dark machinations.

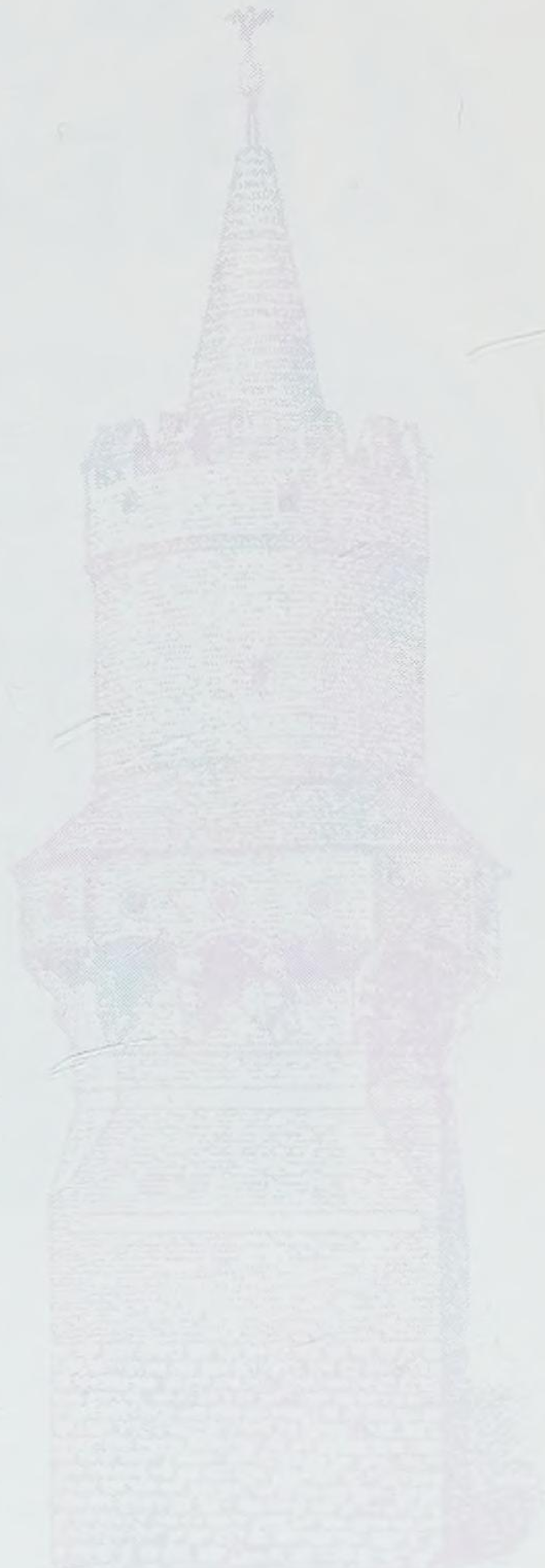
Malveaux ♄	**Sartorius** ♃	**Sophia** ♀	**Kaine** ♂	**Alexandria** ☪	**Lucien** ☉
Saturnax △ *fire* *lead* *Pieces* ♍	*Juperon* ▽ *air* *tin* *Virgo* ♓	*Venusnv* ▲ *water* *copper* *Aquarius* ♒	*Murz* ▼ *earth* *iron* *Scorpio* ♏	*Moon* *silver* *Libra*	*Sun* *gold* *Leo*

Dr. Erasmus Sartorius spent his time alone in his favorite haunt: the Examination Room in his vast Asylum. Son of the great alchemist and doctor, Lewis Sartorius, Erasmus wanted only one thing: to complete his father's controversial work—a study of blood alchemy.

Because of his strange experiments and theories, Sartorius was rejected by the medical establishment, whom he considered lazy, self-congratulatory, and fattened hypocrites. Undaunted by the skeptics who attacked him, he pursued his alchemical obsessions with zeal and passion. His quests led him to every part of Zork, and into every form of science.

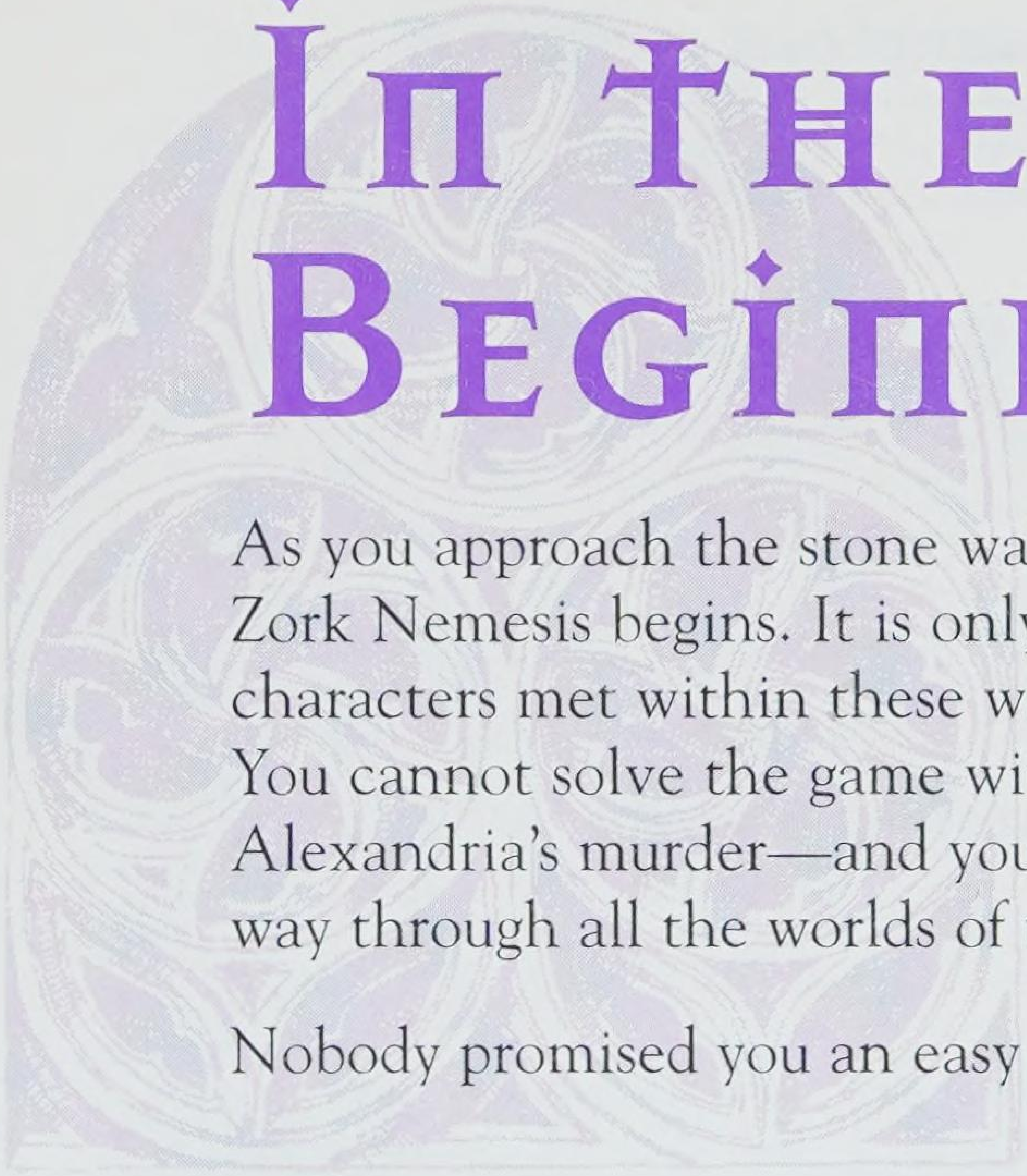
Alchemy was Sartorius' answer to his questions about the physical world. Helping to create eternal life was the ultimate scientific achievement and his ultimate revenge on the petty and uninspired medical establishment.

Sartorius' airy Asylum exposes his need for control over everything physical.



CHAPTER 3

IN THE BEGINNING...



As you approach the stone walls of the Temple of Agrippa, the story of Zork Nemesis begins. It is only by discovering the stories behind the characters met within these walls that the true game can be discovered. You cannot solve the game without unraveling the twisted tale of Alexandria's murder—and you won't learn the tale until you work your way through all the worlds of the game.

Nobody promised you an easy time of it.

What's Ahead

- The Mausoleum
- Getting into the temple

When Zork Nemesis' opening animation has ended, you—the player—discover yourself in a small open area with a broad set of stairs ahead. That's about all you know.

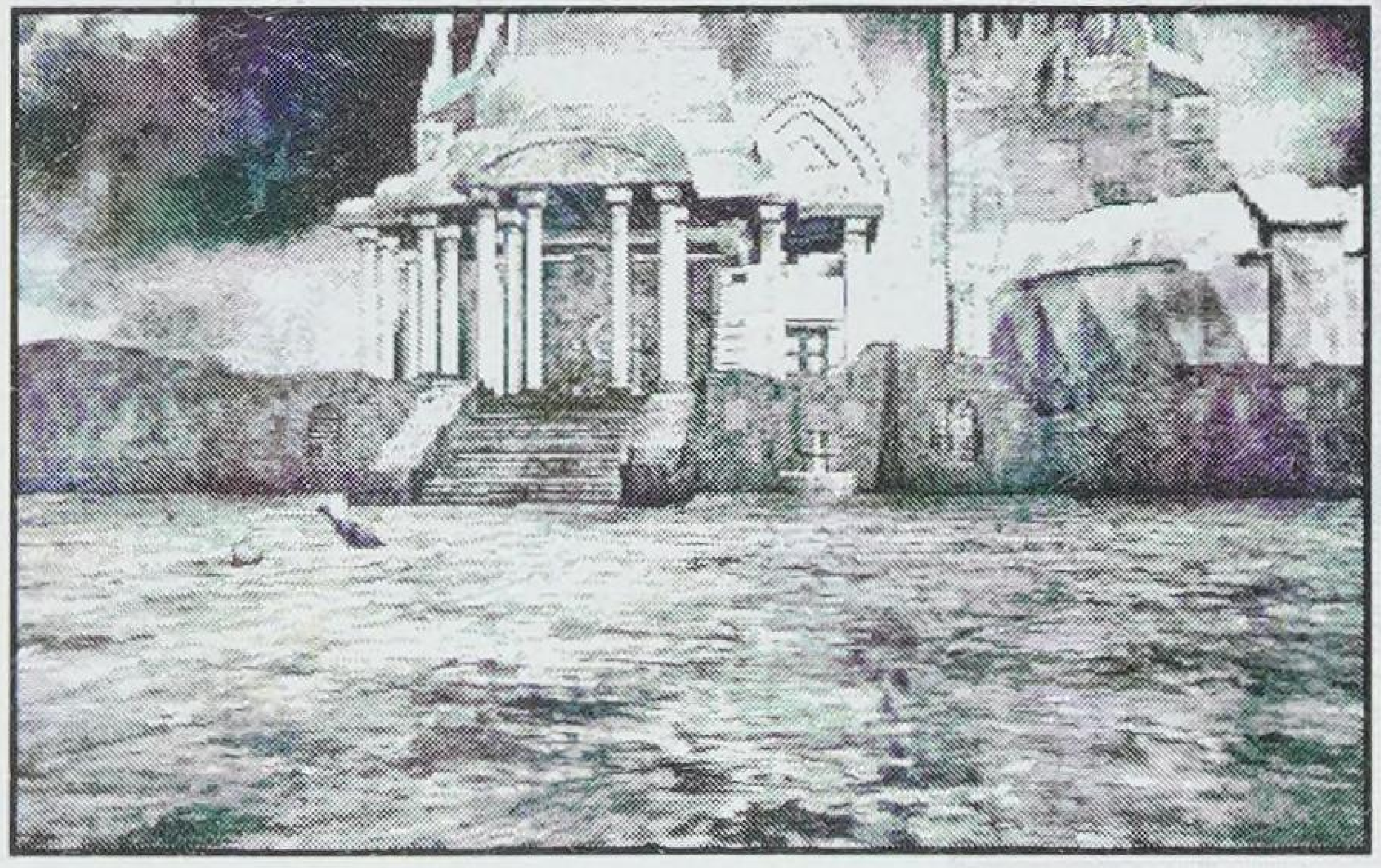
In this beginning section you will discover the first few clues as to what your quest is about. Your goal is to find a way into the Temple of Agrippa, which lies beyond the top of the stairs. We'll also use this section to give you a feel for how the game works.

Useful Items

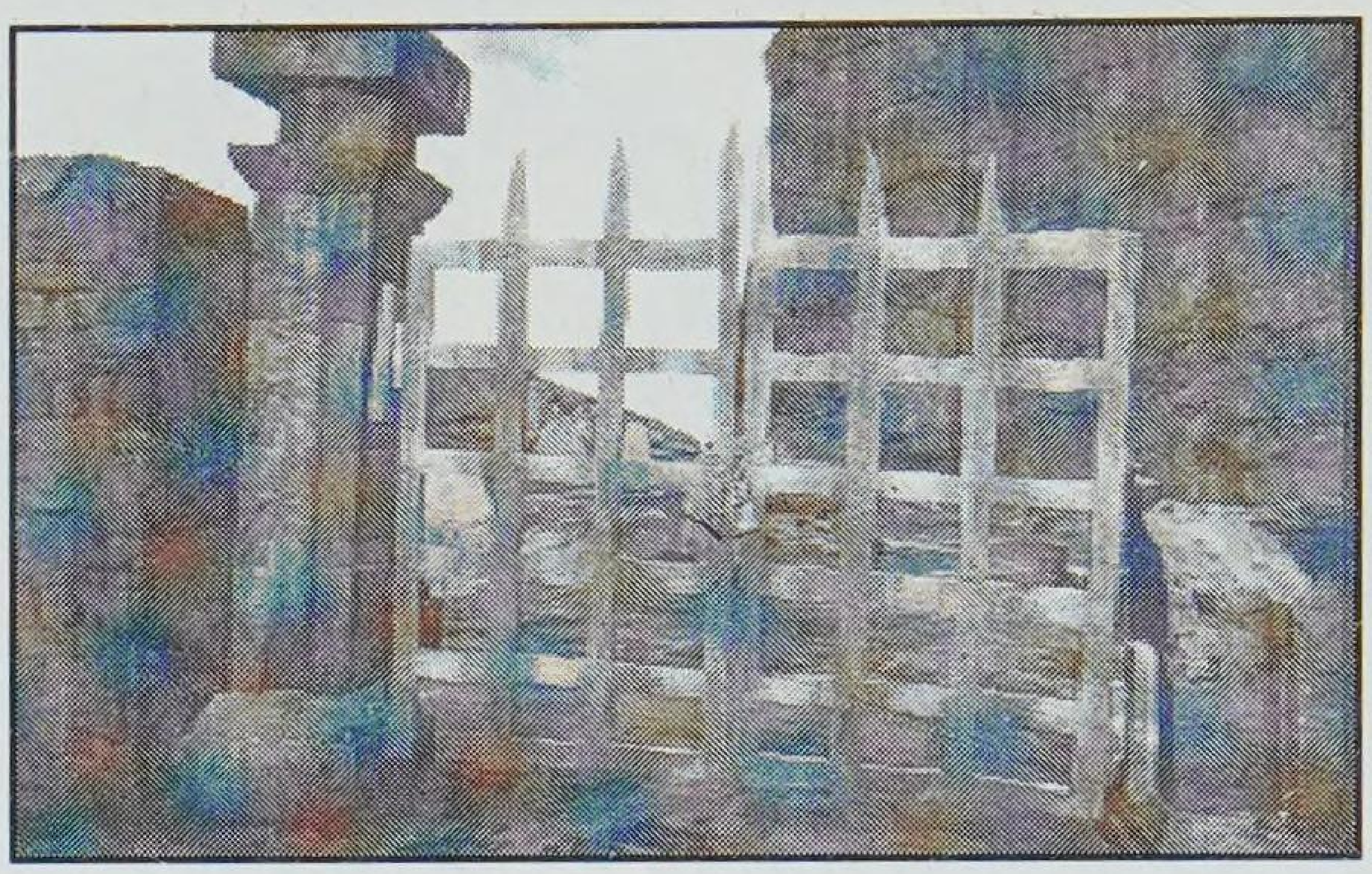
There are no items needed or used outside the temple.

Critical Path

You are standing in a field south of a large temple. There is no mailbox here—proof, at least, that you haven't stumbled into somehow playing the original Zork 1. At least, not yet.



If you turn around, you'll find a locked gate. Go ahead—step forward and grab the padlock with your cursor and rattle it around. Would we fib? No, and you don't have a key.

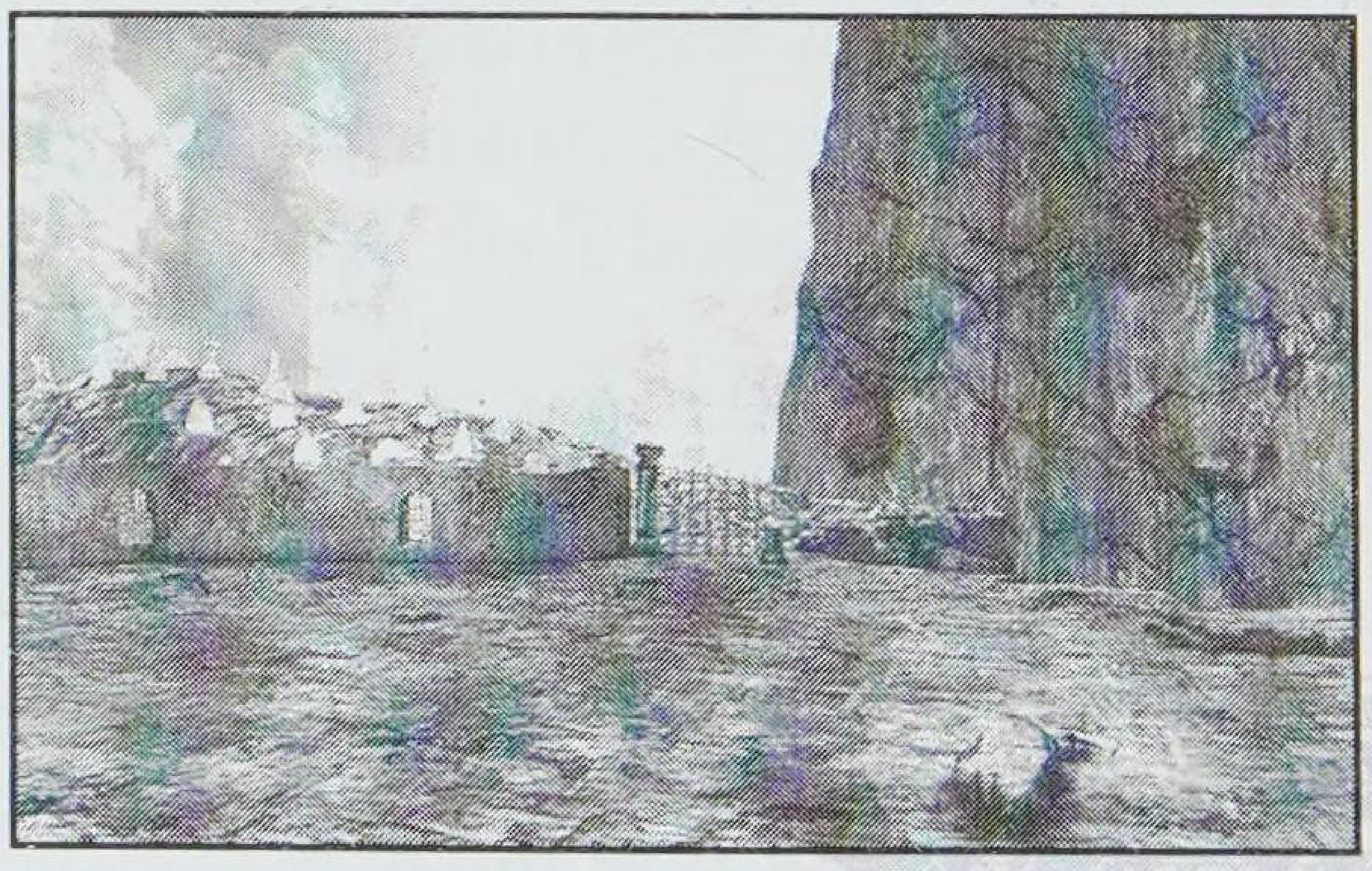


Getting to the other side of that padlocked gate, as near as it is right now, is far off in your Zork Nemesis future. Satisfied as to the futility of hanging here any longer, click on the Down Arrow to get out of the close-up screen. Turn back around and face the temple. As you do so, you will notice that there are three possible ways to move: Left, Right, and Forward. The left and right directions lead to dead ends and from them you can only return back to where you started. Feel free to look around, though.

NOTE:

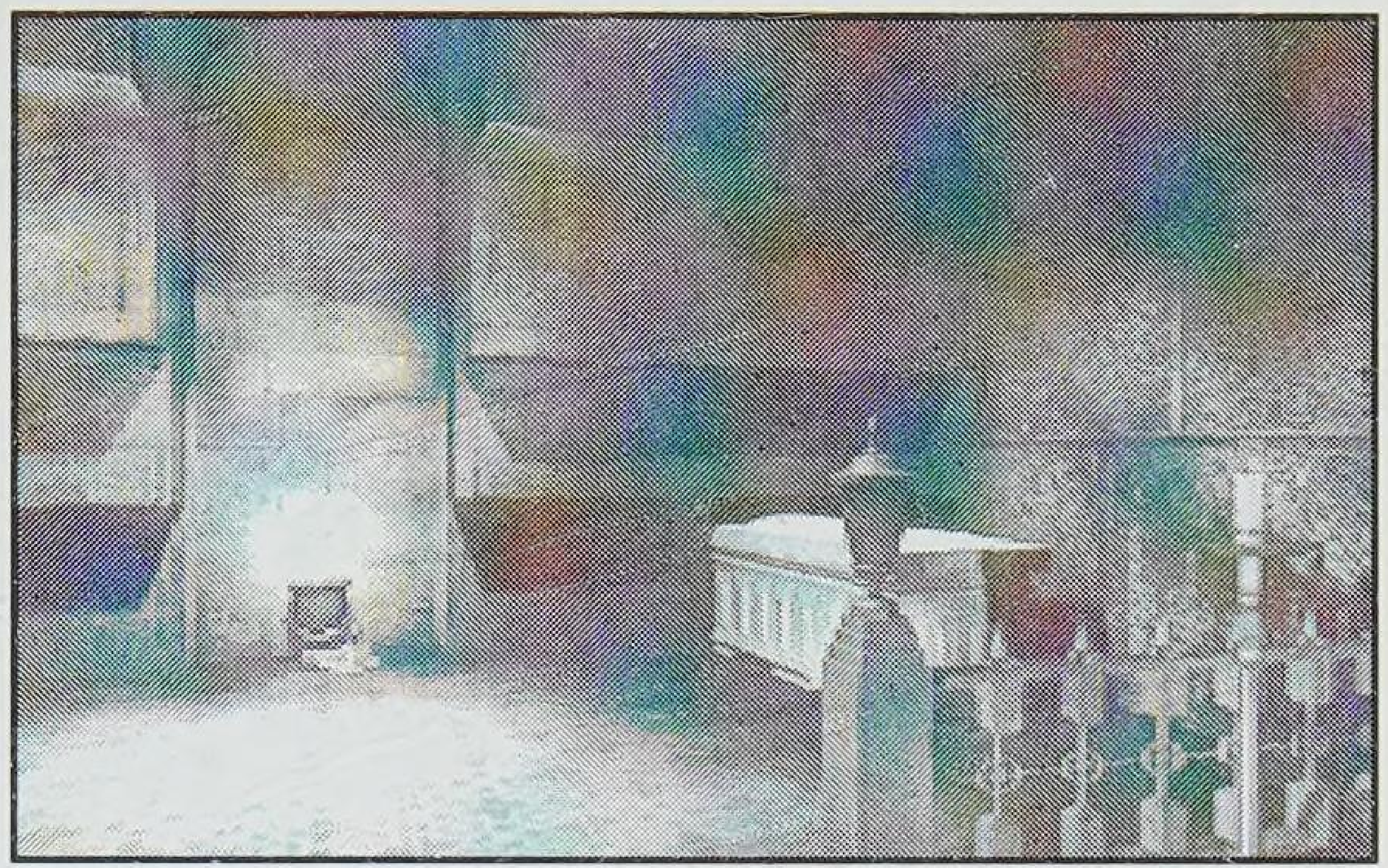
In order to give players 360° mobility, Zork Nemesis does not move you from discrete screen to screen, but from node to node—locations in a virtual 360° space where you can do something and/or go somewhere. Every node is different—sometimes you can move only one or two ways, in others you can scoot off at a number of angles including Up and Down, and in still others a single step will move you much farther than you might anticipate.

There are two lessons here. The first is: wherever you find yourself in Zork Nemesis, move the cursor to check in all possible directions—including Up and Down. Many things are hidden to the impatient.



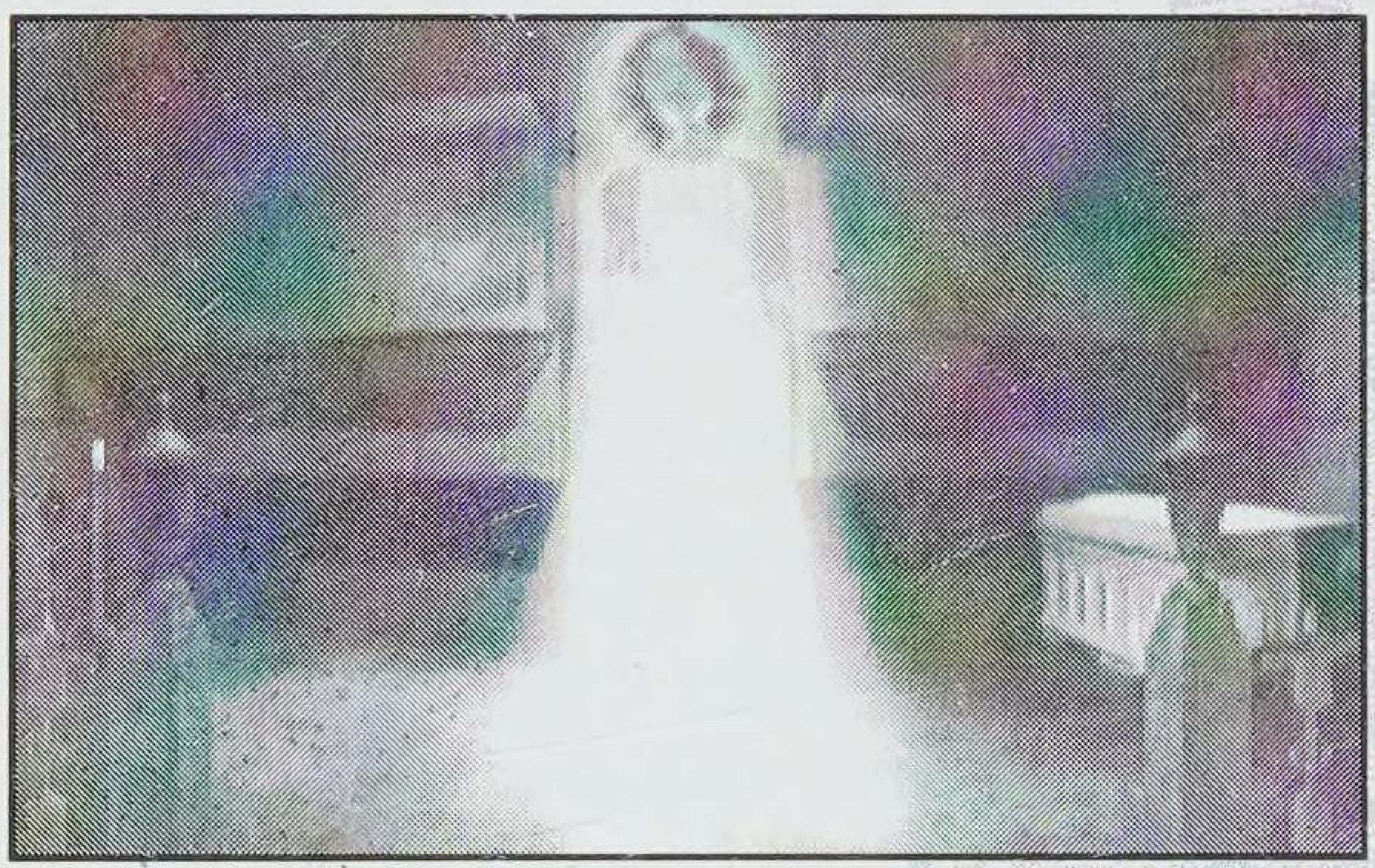
The second is: sometimes we try so hard to get places that we never really notice where we are. Take the time to look back at from where you just came. Otherwise, you'll miss some important clues. Walk Forward two steps. The voice you hear when you first move toward the stairs is that of the Nemesis. It doesn't sound like he wants your company.

You are now at the top of the stairs. Pause for a moment to turn around. Nice view of the graveyard. Either turn around again and walk Forward to the Sun symbol on the wall, or click the Down Arrow and turn around—both get you to the same place. You are now on the walkway outside of the Mausoleum.



From either your left or your right, a walkway goes around the building with Sun symbols carved into three of the walls. Turn Right and move Forward. Turn Left and you will see an open door. Walk Forward, then turn Left. This brings you to the doorway to the Mausoleum. Step inside and look around.

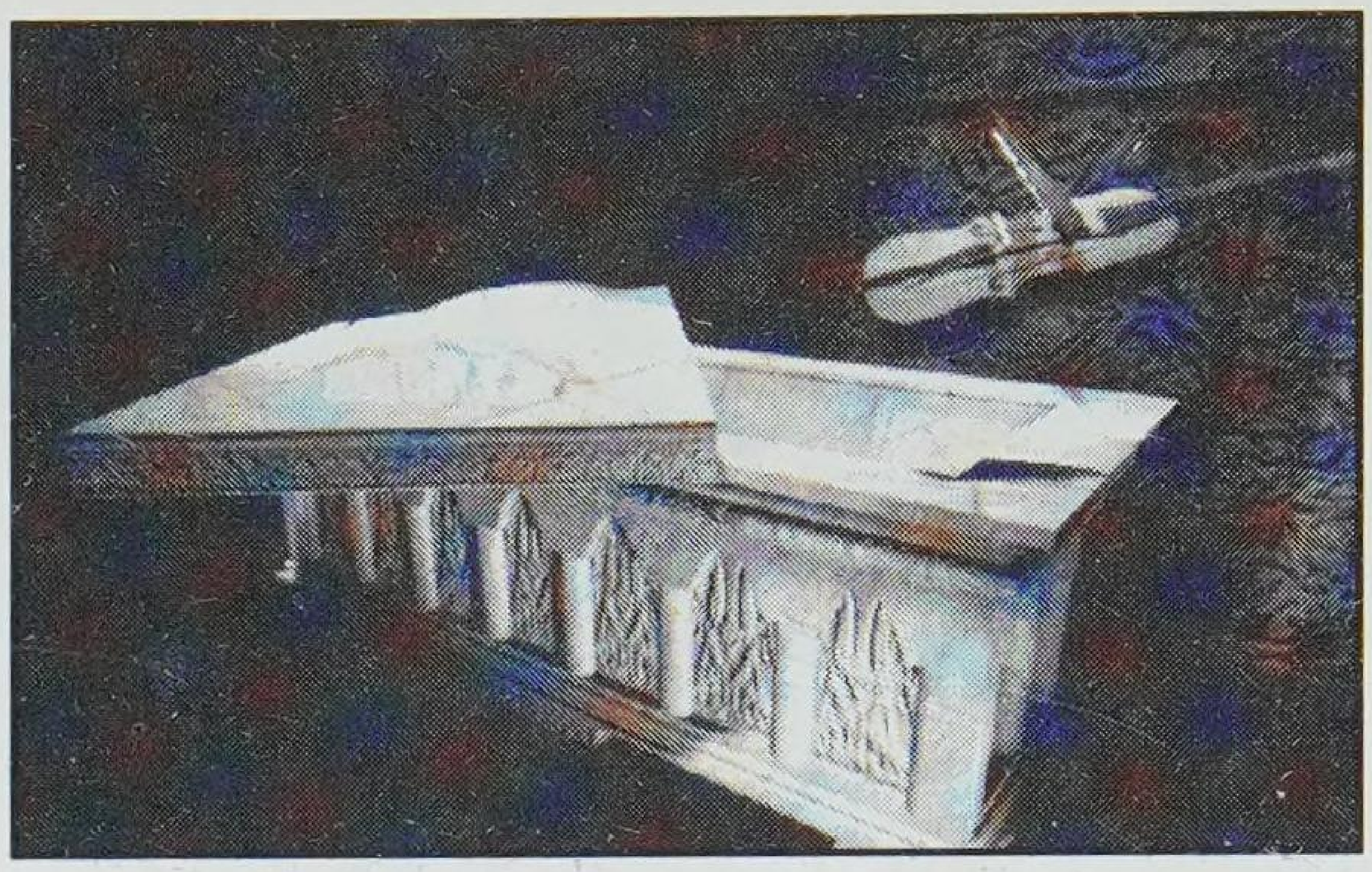
You are now inside the Mausoleum. Walk Forward (toward the candle and the coffin). You are now in front of the candle—if you turn to the right, you will see the closed coffin. There are two things for you to do now and they can be done in either order.



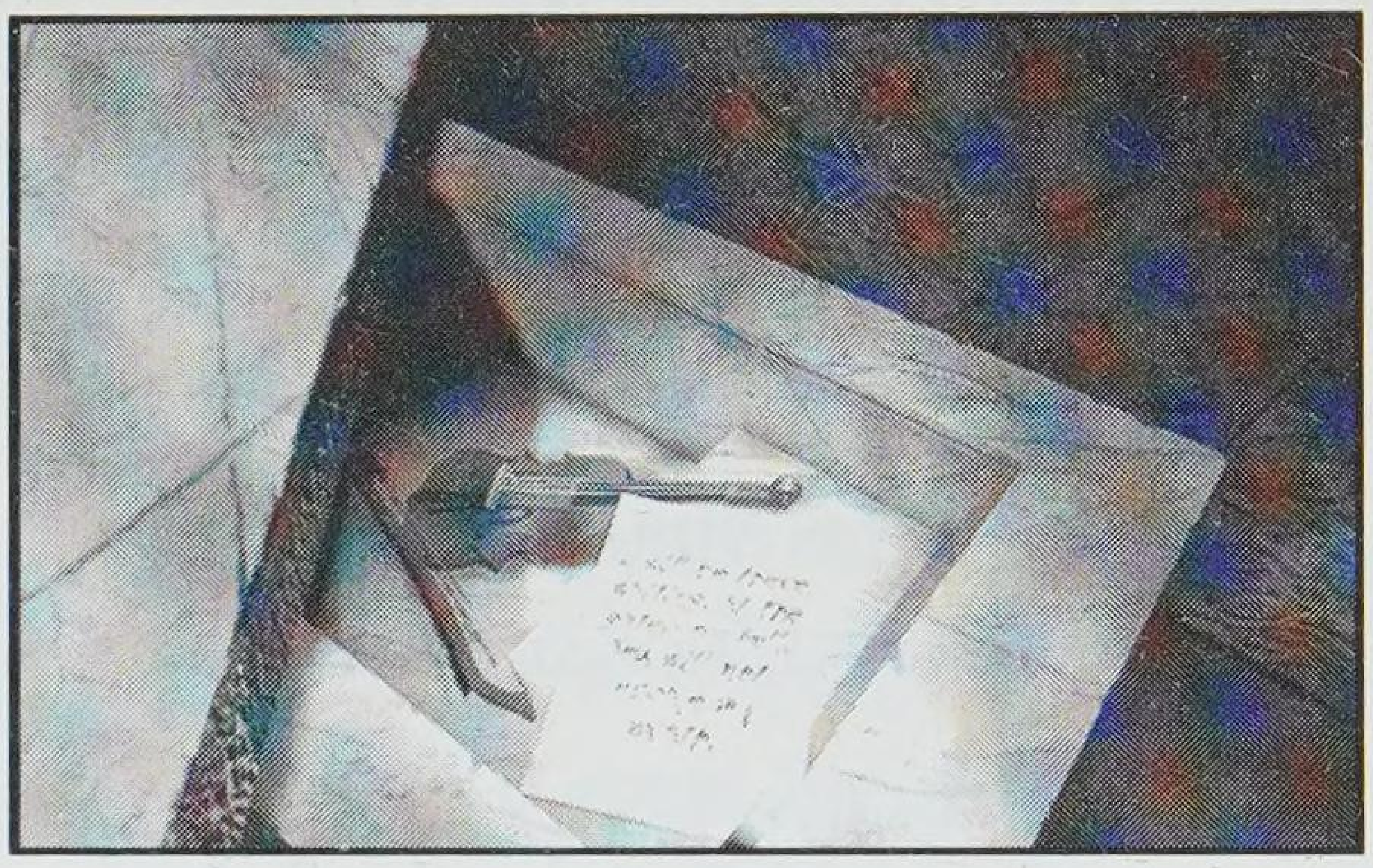
Face the candle and click the arrow cursor again—this begins a video sequence. Move your cursor over the flickering candle—when the cursor changes, click once more.

The air mists and from within the haze appears the apparition of a woman. Violin music accompanies the image and fades out with her. This is Alexandria, although the game will not make this clear until later. She is the one who has summoned you to the temple.

Click the Down Arrow to leave the close-up and turn Right. Step Forward to get nearer to the coffin and click on it.



The coffin lid slides open, a violin floats out playing a tune, then it returns to its resting place. Now move even closer to the coffin.



Inside, there is no body to be seen, just the violin and a note—examine it. Just who the Nemesis is threatening is unclear since the alchemists are interred inside the temple. It can only be aimed at the character. You are now finished in the Mausoleum, so step back from the coffin and go outside.

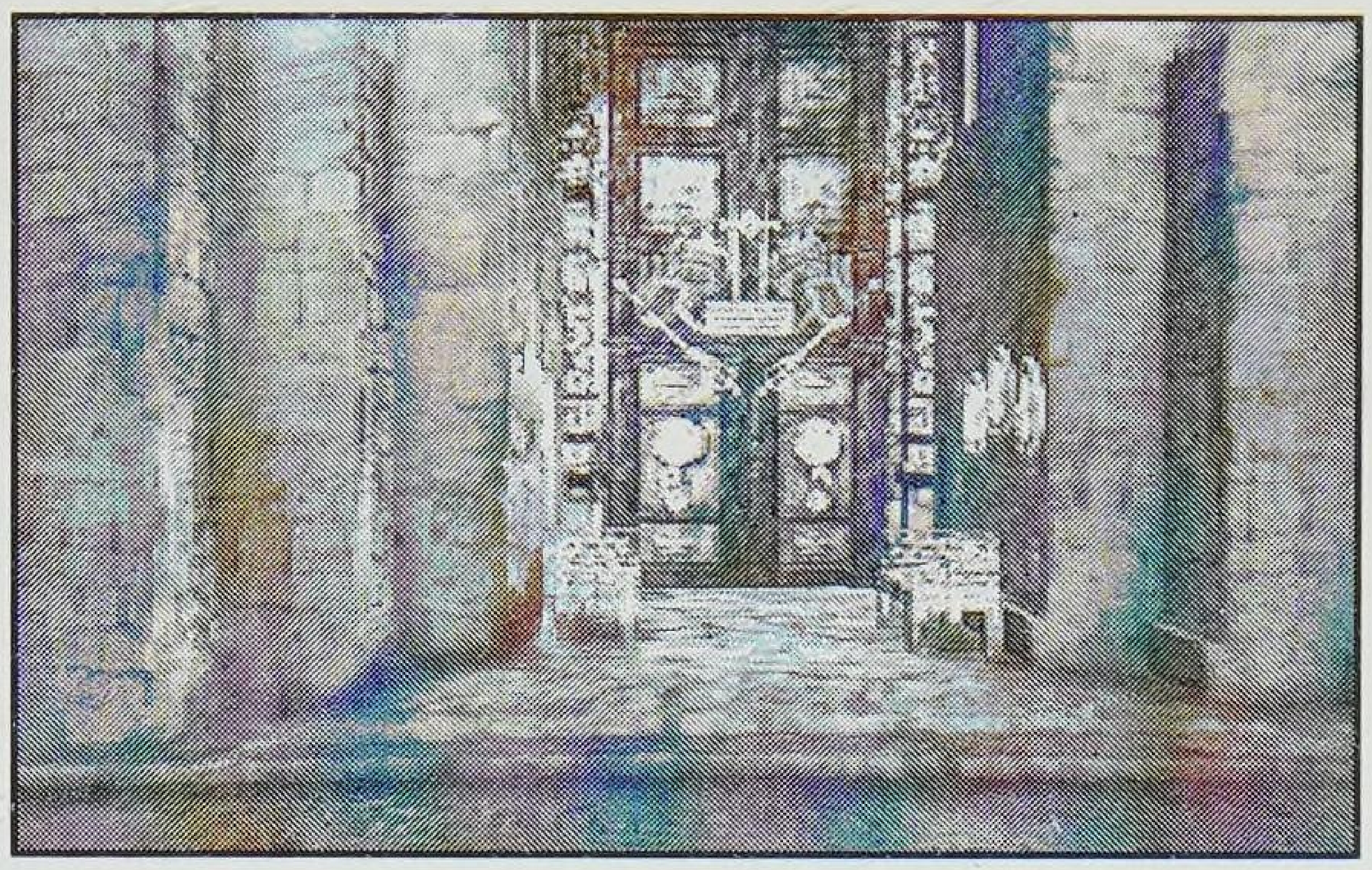
NOTE:

Zork Nemesis clouds many of its clues behind things that may be overlooked.

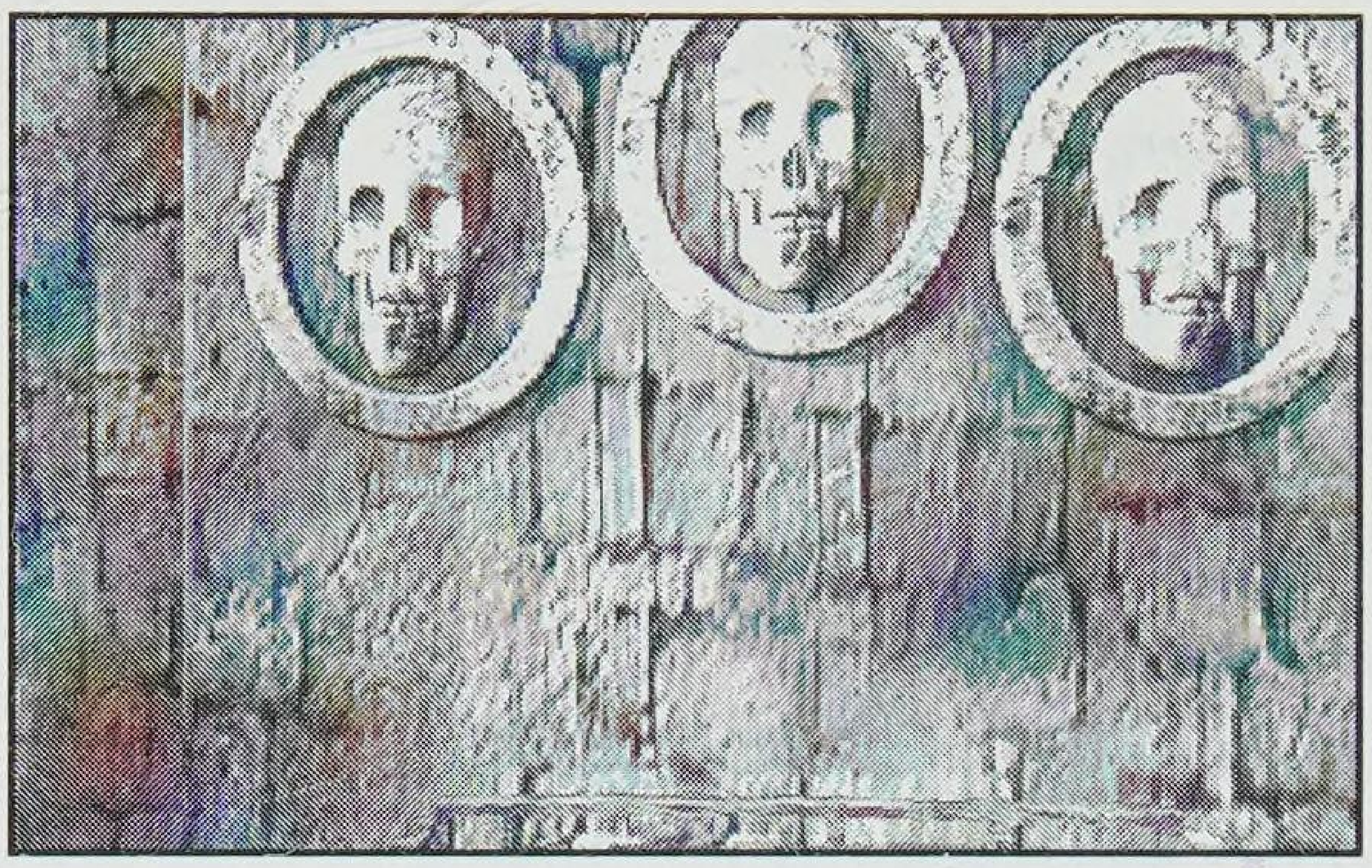
Placing the apparition of Alexandria next to that of the violin shows that there is a connection between the two. What may be overlooked is the music coming from the violin. It could easily be mistaken for background music. However, it is not.

The music itself is a specific clue relating to Alexandria—it's the Harmony of the Spheres, and you'll need to know it.

You are standing outside of the Mausoleum doorway. Now begin this sequence of moves: Turn Left, move Forward, turn Left, move Forward, turn Right. Ahead of you is the Temple of Agrippa—move Forward three more steps to approach the temple doors.



You are now standing in front of the Temple of Agrippa. If you feel like somebody is staring at you, look to either side.



From the Zork Nemesis Design Docs

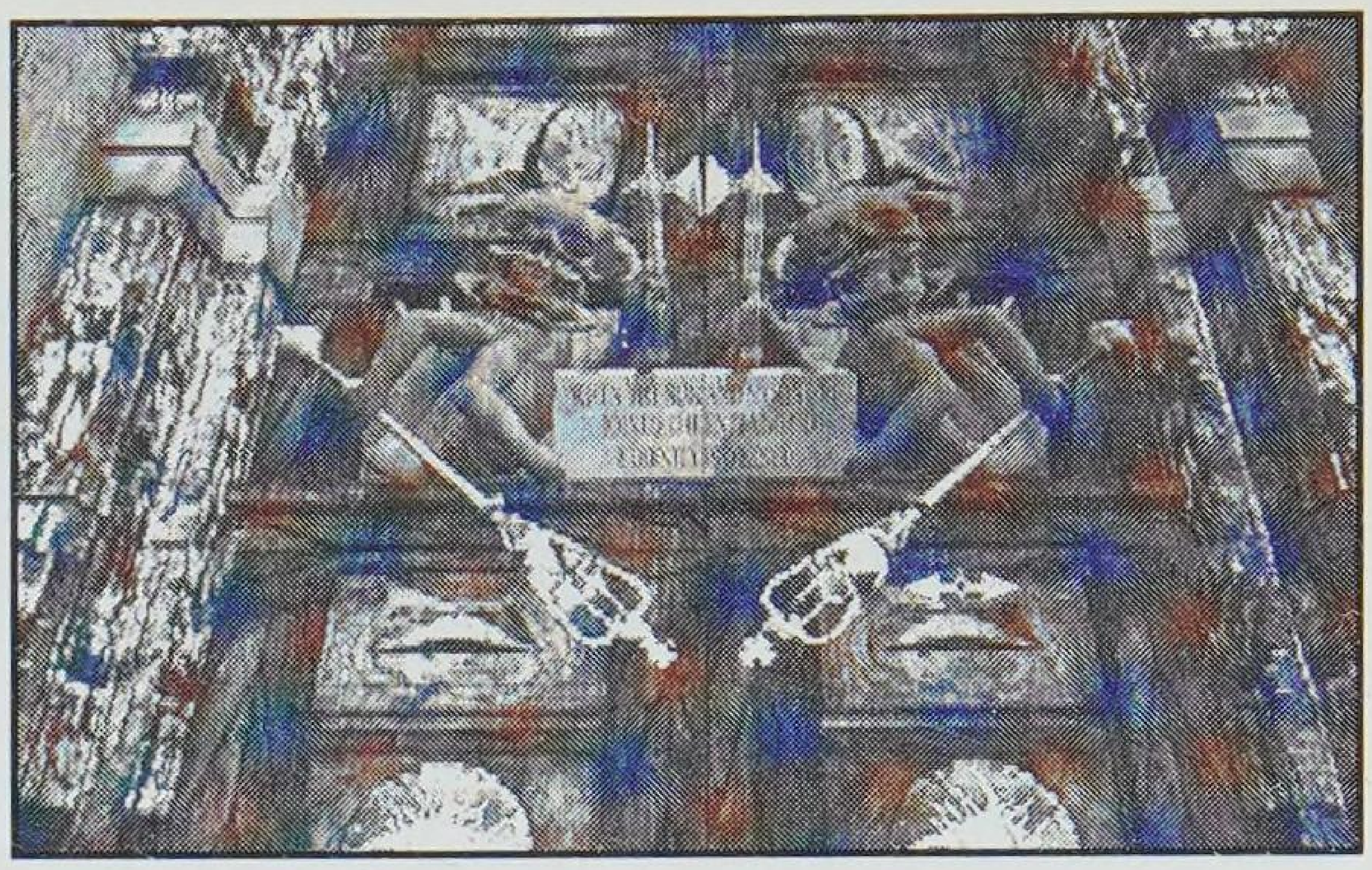
The Temple of Agrippa was constructed at the time of Duncanthrax by one of his chief engineers, C. Agrippa. The ancient temple is rumored to possess magical powers. Drawn by those legends, a small group of Alchemists selected the temple as their site of worship. Remote and forgotten by nearly all, this temple proved to be the perfect place for discreet worship and ritual.

THE KNOCKER PUZZLE

From where you're standing, in front of the doors, click on the doors to get a close-up, then click the bottom of the door knocker.

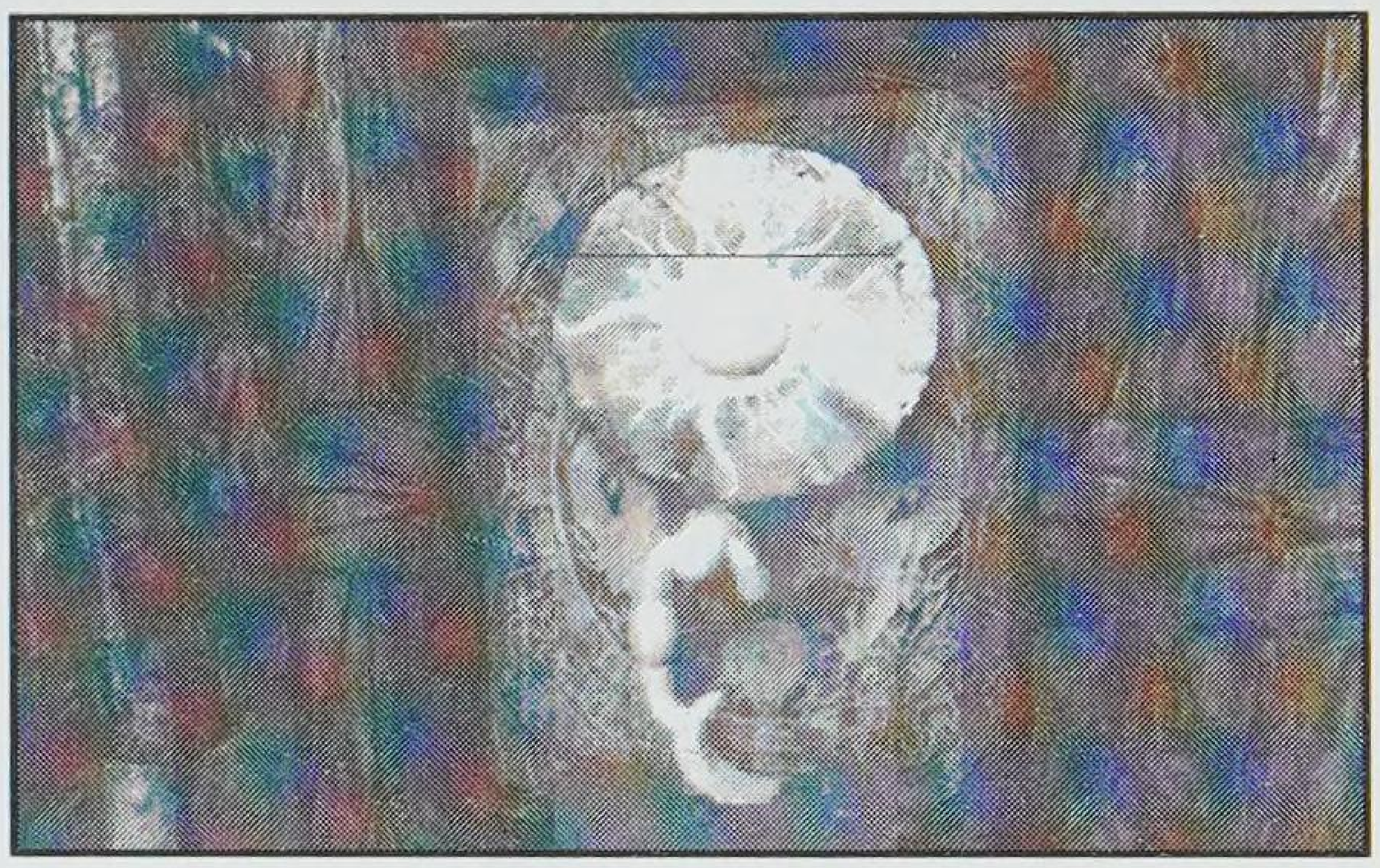
Knock. Knock, knock. Who's there?

No response other than the sound of your knocking. Apparently, there's nobody around to let you in.



Back out of the screen and move your cursor until you see an Up Arrow, then click and look up. Oops, not so fast. A little slower this time—you're looking for two stone gargoyles holding a stone banner. Once you spot it, click for a close-up.

"When the sun and moon are joined, the entrance to eternity is opened"



This is the answer for getting inside. Tilt back down and click the Left or Right Arrows in order to get back to a less vertiginous screen. Return to the door knocker close-up.

Look at the door knocker for a moment—the top part looks like the Sun symbol you've seen before. The bottom looks just like a crescent moon! Hmmm...

Click the cursor on the knock, knock part, hold down the mouse button and drag the "moon" up to the "sun." The doors groan open and you find yourself inside the Temple of Agrippa.

NOTE:

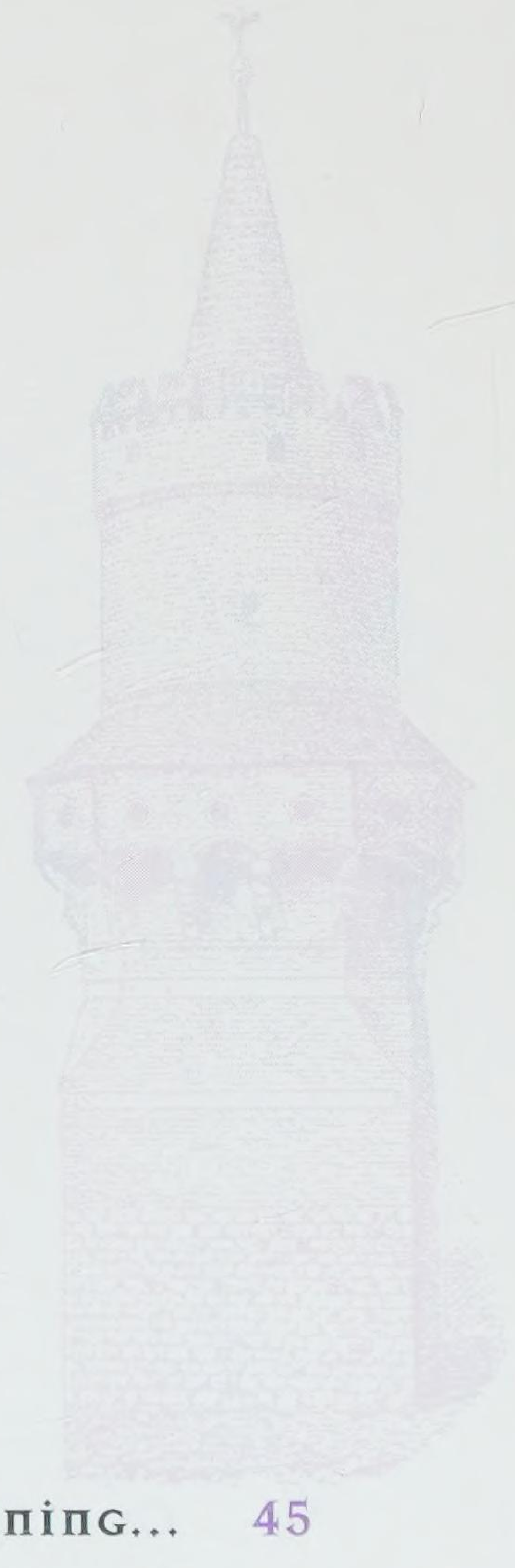
The temple door is the first puzzle in Zork Nemesis, and is meant to be simple. It does show, however, just how deeply the art and craft of alchemy is imbedded in the game. The sun, the moon, the planets, the elements, and the basic metals appear everywhere—and they are almost always clues to some puzzle or person.

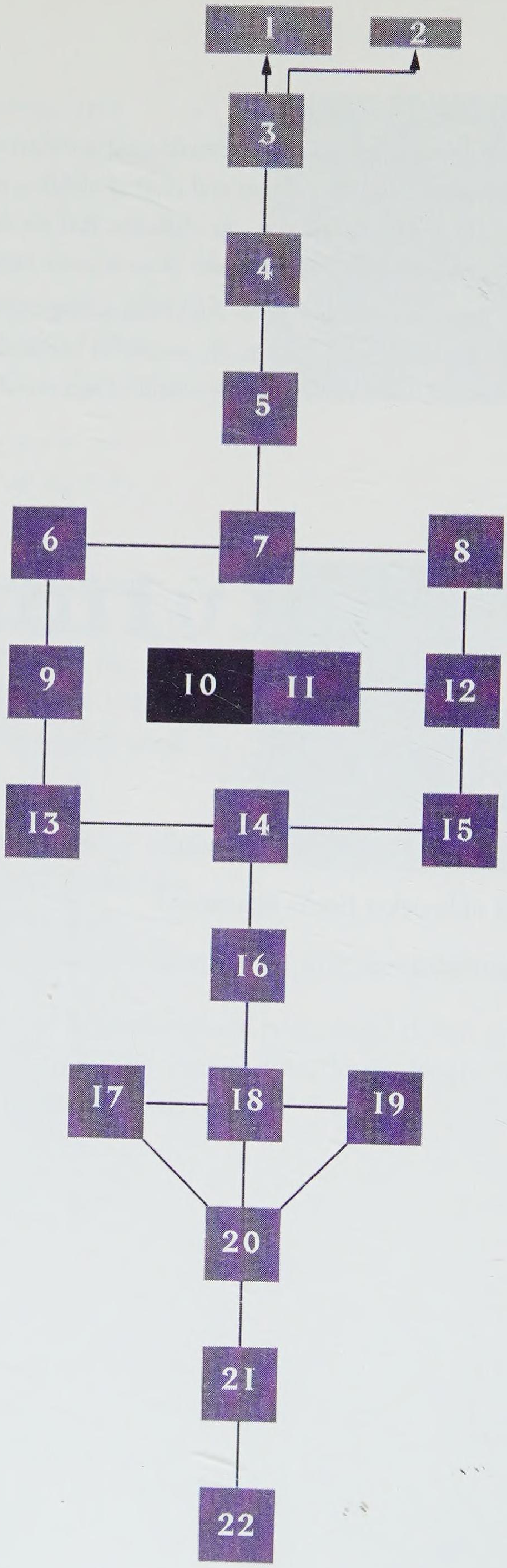
The lesson here is, pay attention. Just as an Alchemist attempting the Great Work knew time and patience were as essential to his success as knowledge and materials, so too is the accumulation of knowledge essential to successful completion of the game.

PUZZLE SOLUTIONS

KNOCKER PUZZLE:

- Look up and read stone banner (not essential)
- Click on bottom of knocker (looks like moon)
- Drag "moon" up to join "sun"





OUTSIDE THE TEMPLE

1. Inside Temple
2. Stone Banner
3. Temple Door
4. Outside Temple
5. Courtyard
6. Walkway
7. Walkway
8. Walkway
9. Walkway
10. Coffin Candle
11. Inside Mausoleum
12. Door to Mausoleum
13. Walkway
14. Walkway
15. Walkway
16. Top of Stairs
17. Lower Courtyard
18. Temple Stairs
19. Lower Courtyard
20. Lower Courtyard
21. Gate
22. Graveyard

CHAPTER 4

THE TEMPLE OF AGRIPPA

The entire first Act of Zork Nemesis revolves around the Temple of Agrippa. As you will discover later, the temple is the hub through which all travel to other "worlds" occurs. Players cannot go from one to another without returning first to the temple.

As designed, Zork Nemesis breaks down into three Acts. The area you just completed outside of the temple, and the portions immediately ahead of us inside, all make up **Act I**. **Act II** takes place mostly on what Zork Nemesis calls Portal Worlds. **Act III** moves to the tunnels beneath the temple.

Before we get too far ahead of ourselves, however, we need to investigate what's inside the temple, discover Zork Nemesis' built-in hint system, have our first encounters with the four alchemists, and be sent upon the game's first quests. Let's go exploring.

What's Ahead

- Exploring the temple
- Discovering Nemesis' diary
- Finding the Scroll of Enlightenment
- Finding the Magic Book
- Finding and using the Venus painting
- The first encounter with the Circle of Alchemists
- Learning about the four Element Quests

From the Zork Nemesis Design Docs

"The temple is the central action location in the game. The player starts and returns here as she advances through the game. The temple is designed to facilitate these actions—the major characters reside in this location, and the layout is such that the player can logically and easily navigate the space to complete all of the required tasks in Act I.

In the temple space, the player learns that she is in a strange building haunted by an evil creature called the Nemesis. The player learns that four souls are trapped in this temple—victims of the Nemesis. The souls' only chance of salvation is the player. The player also learns that if she does not assist these trapped souls, she may suffer the same miserable fate.

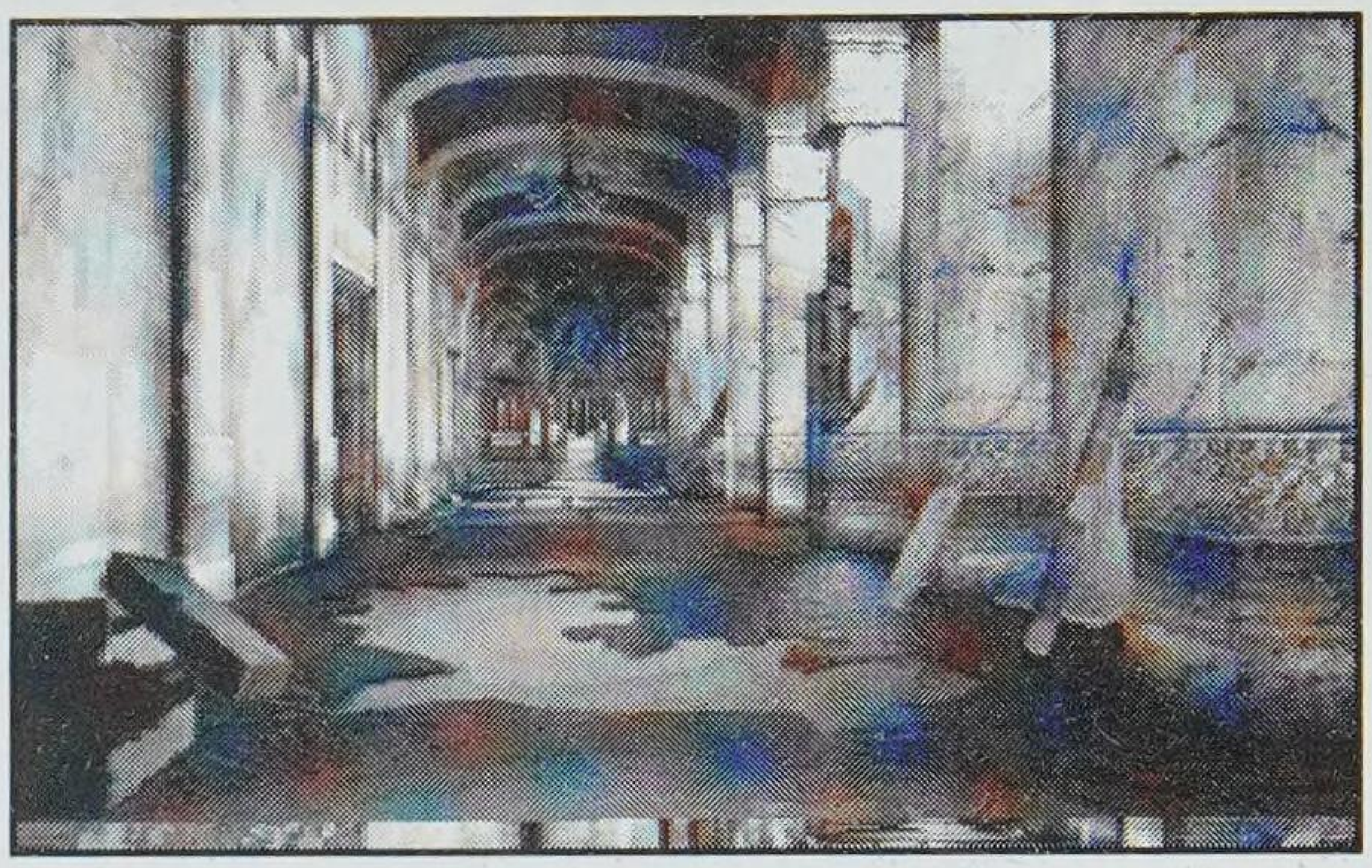
The player learns from the souls that they can only speak in gasps unless their life elements are brought to them. Once the correct element is found and put in place, each character will tell a portion of their story."

Useful Items

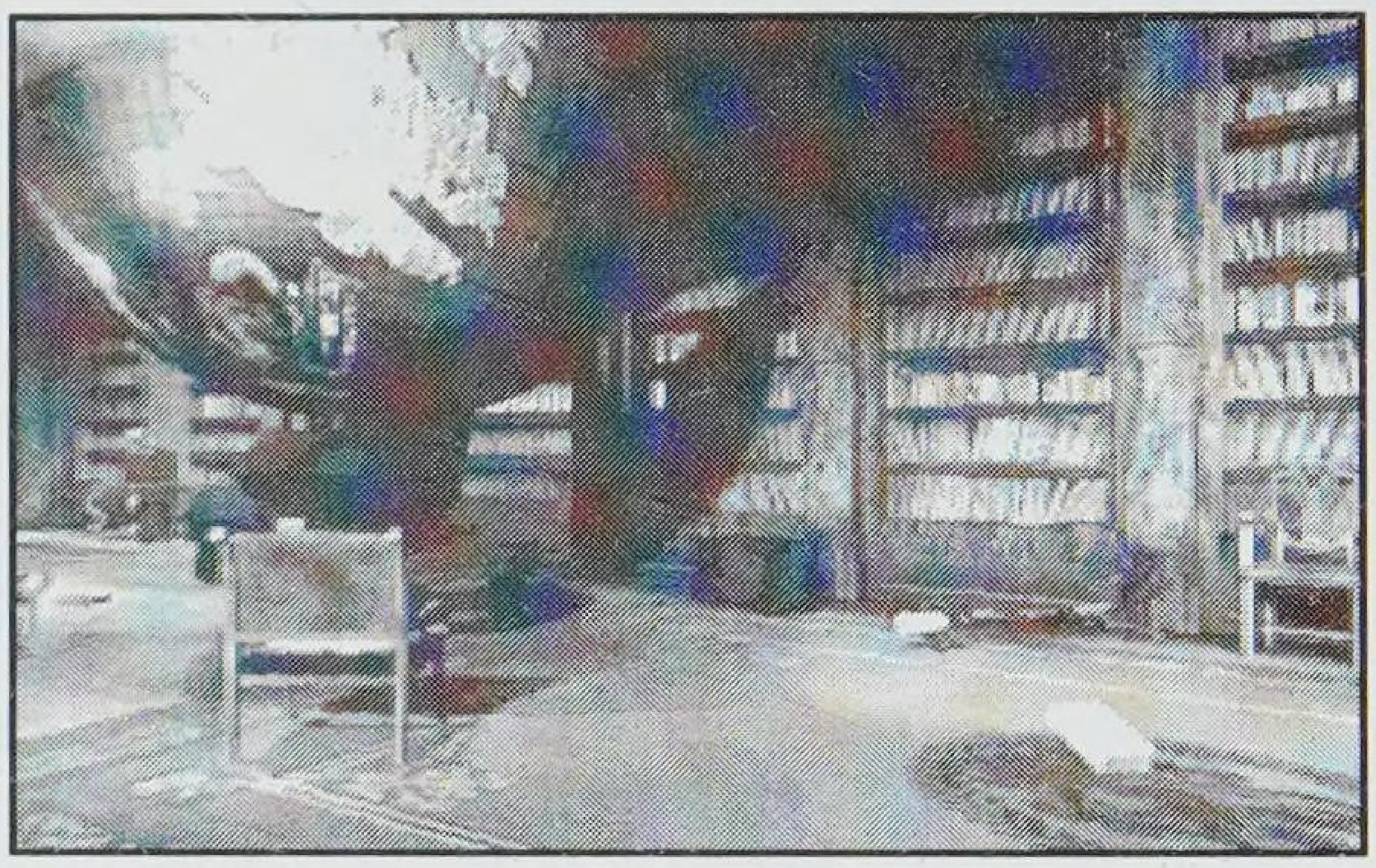
Object:	Location:	Use:
Sundial Gnomon	Temple garden	Open door to Candle Room
Magic Book	Top of ladder in Alchemy Lab	Element quests hints
Scroll of Enlightenment	Alcove in Alchemy Lab	Gives information about alchemy
Venus Painting	Between courtyard and Dome Room	Game hints
Diary	Alcove in Alchemy Lab	Diary of Nemesis

CRITICAL PATH

You are standing in the entryway to the Temple of Agrippa. You can now come and go as you please through the great doors. Look around—ahead is a hallway leading farther inside.



Move Forward once and listen to the Nemesis. Turn Right. You are now outside of the library. Step inside and look around.

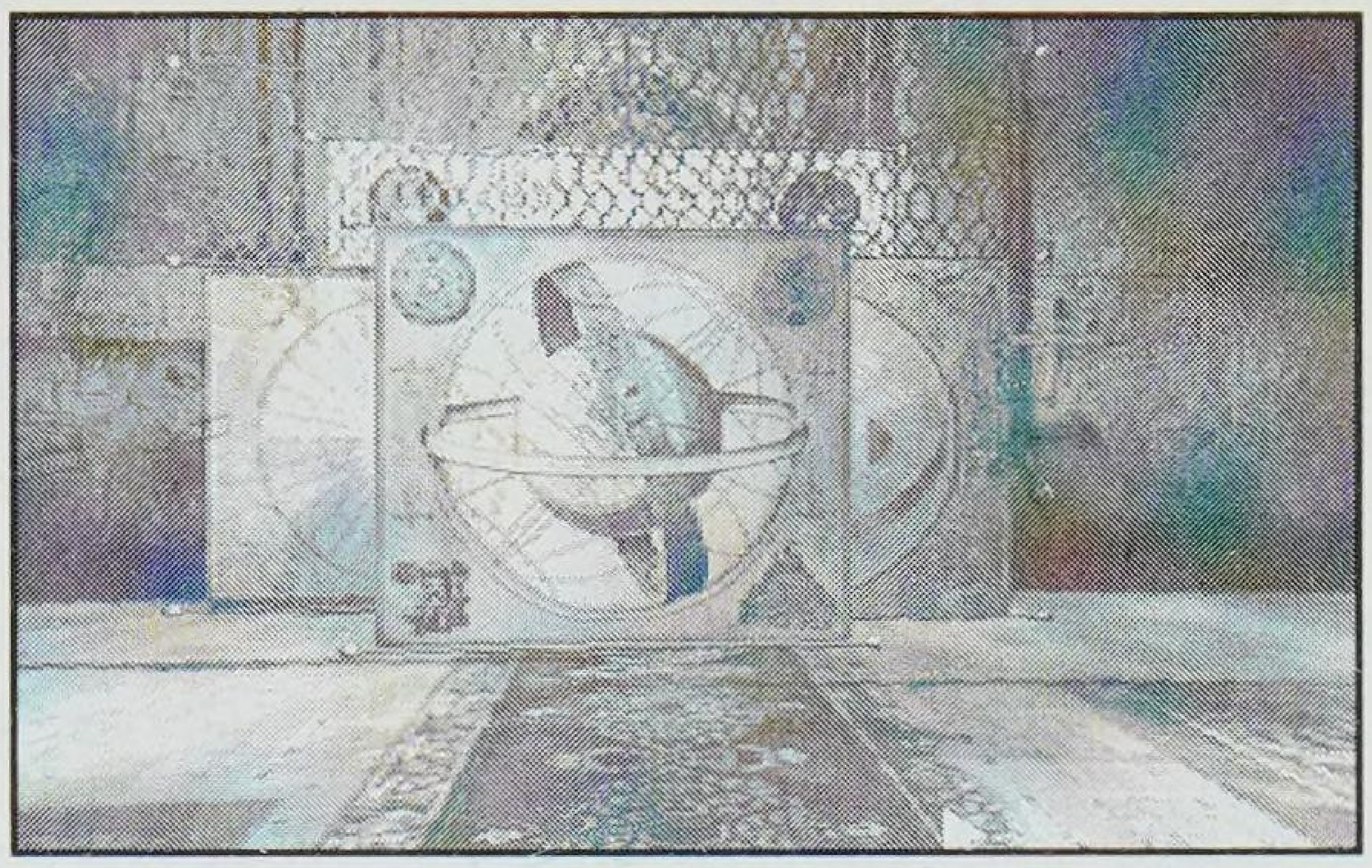


Among other things, the library is designed to be a tribute to the entire Zork universe. To the left, you will see a long table displaying a number of books. Across from the table stands a huge globe. To the right of where we entered there are a number of large panels displaying old maps and star charts. Step closer to the maps.

FROM THE ZORK NEMESIS DESIGN DOCS

"The temple is laid out after the fashion of most mosques—there is a large central dome to the north, and a cloister with a fountain in the south end. The library, alchemy lab, and galleries extend off from the south end of the cloister area, and the east/west walls of the dome area respectively. Also, you have access to corners to the two Minarets seen outside from the northeast and northwest corners."

THE MAP PANEL PUZZLE



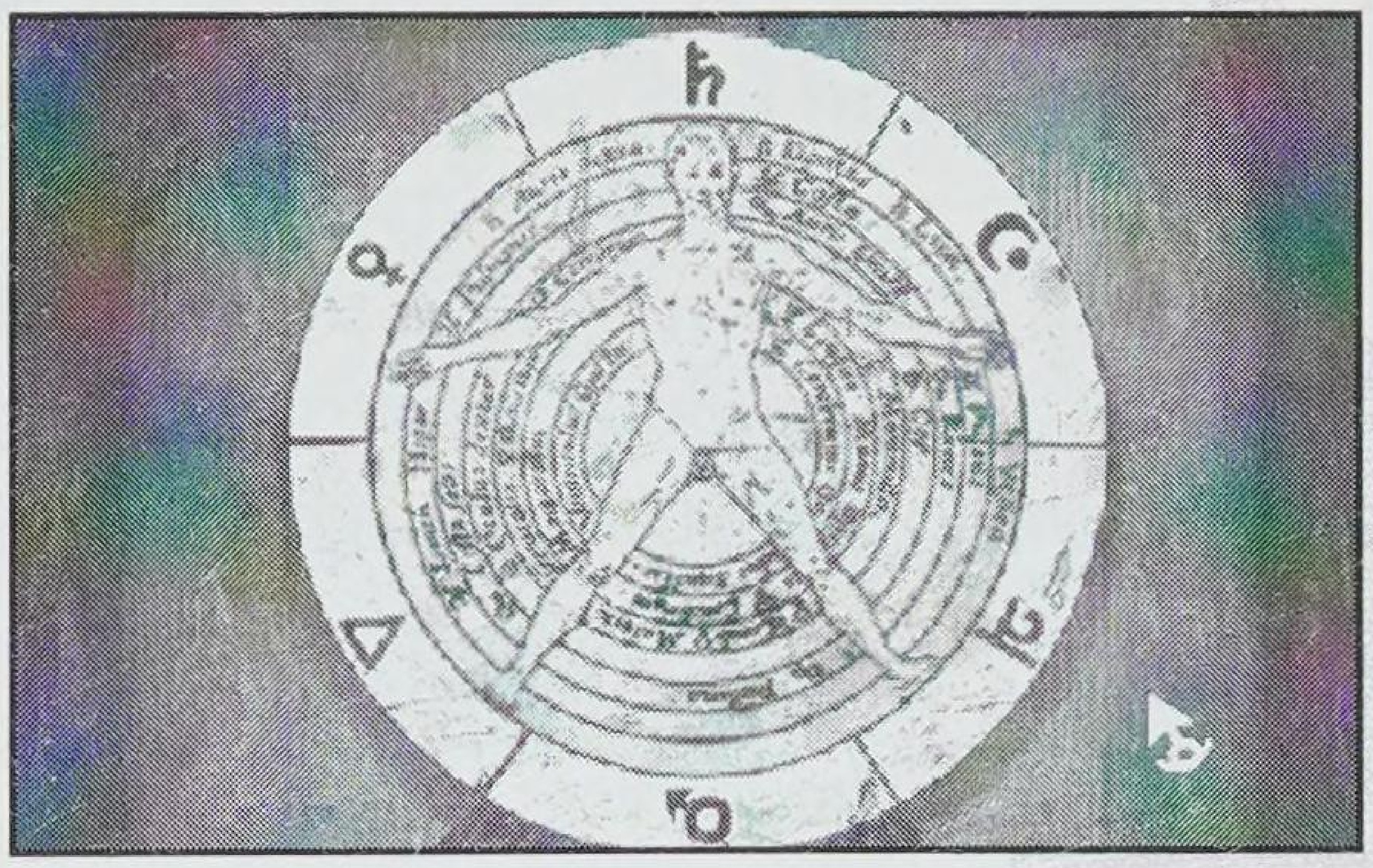
The panel you are looking at will move either to the right or left exposing a second one. There are four panels in all, the last being quite large. They all need to slide in their correct directions in order to reveal a hidden doorway. The correct sequence is:

Panel 1: Click left side

Panel 2: Click right side

Panel 3: Click right side

Panel 4: Click left side



Secret doorways, like secret passages, tend to lead to somewhere important. So, go through the archway and walk as far as you can. In front of you is another door—this one leads into a vault-like sanctum. Although this door is quite visible, it is locked.

THE VAULT LOCK PUZZLE

The mandala-like medallion you see in the door close-up is the lock to the vault. The symbols inscribed on the outside ring represent different alchemical symbols—the same symbols that correspond to the different game characters that you'll find in Chapter 2 of this book. The wedge-shaped icon is the symbol for fire. And you did notice all the firey torches, didn't you?

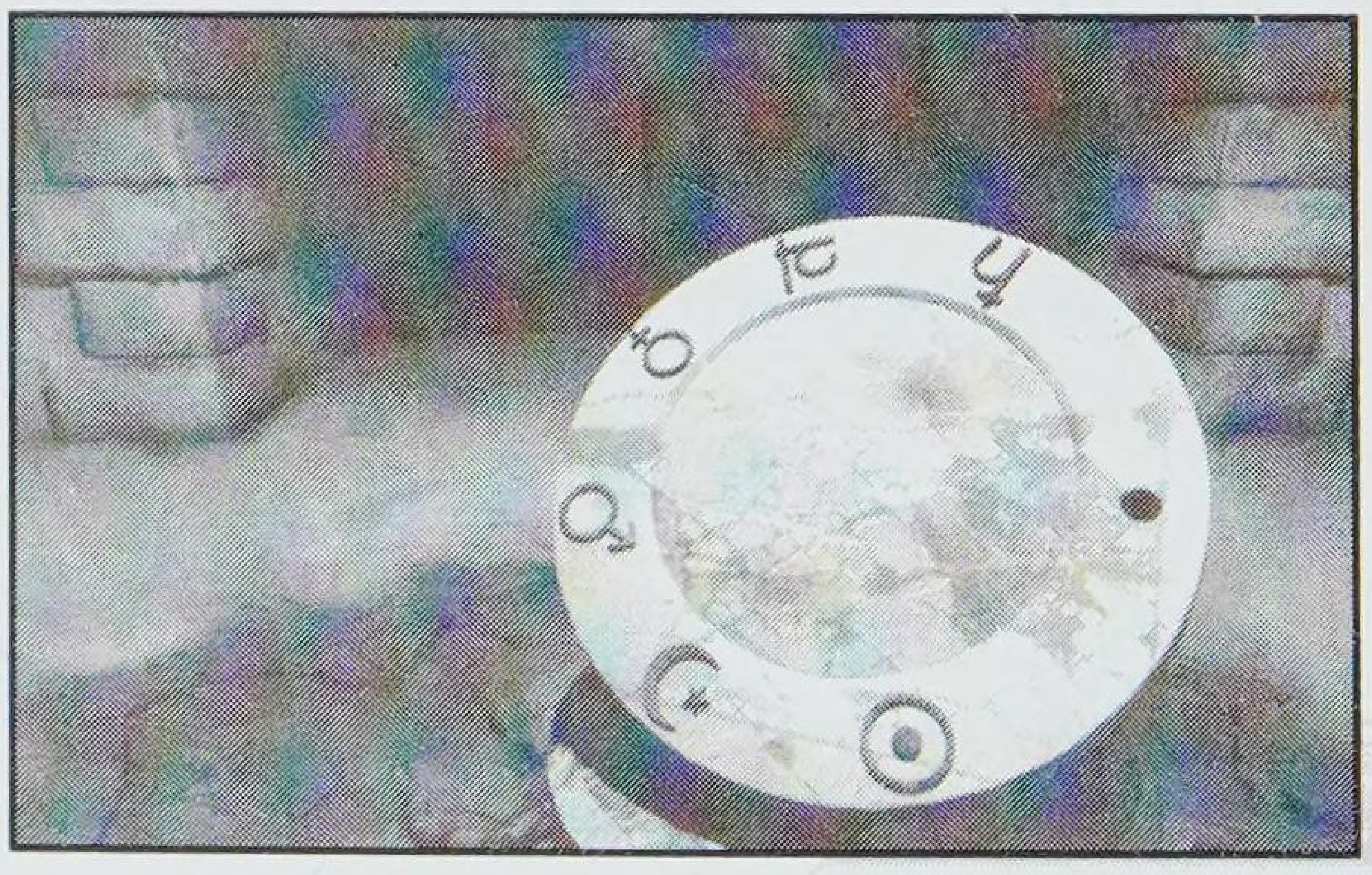
If you place your cursor on the man's head, it will turn into a hand. Hold down the mouse button and you will be able to rotate the inner part of the lock. The idea is to move the man's head over the symbol, which will release the lock—it will then automatically return it to its beginning position.

You have six choices, so it's an easy trial-and-error problem. However, the lock can be a bit sticky and the placement of the head must be positioned on the precise pixel.

NOTE:

When a computer draws an image on the screen, what it really does is draw lots of little colored dots. Each of these dots is known as a pixel.

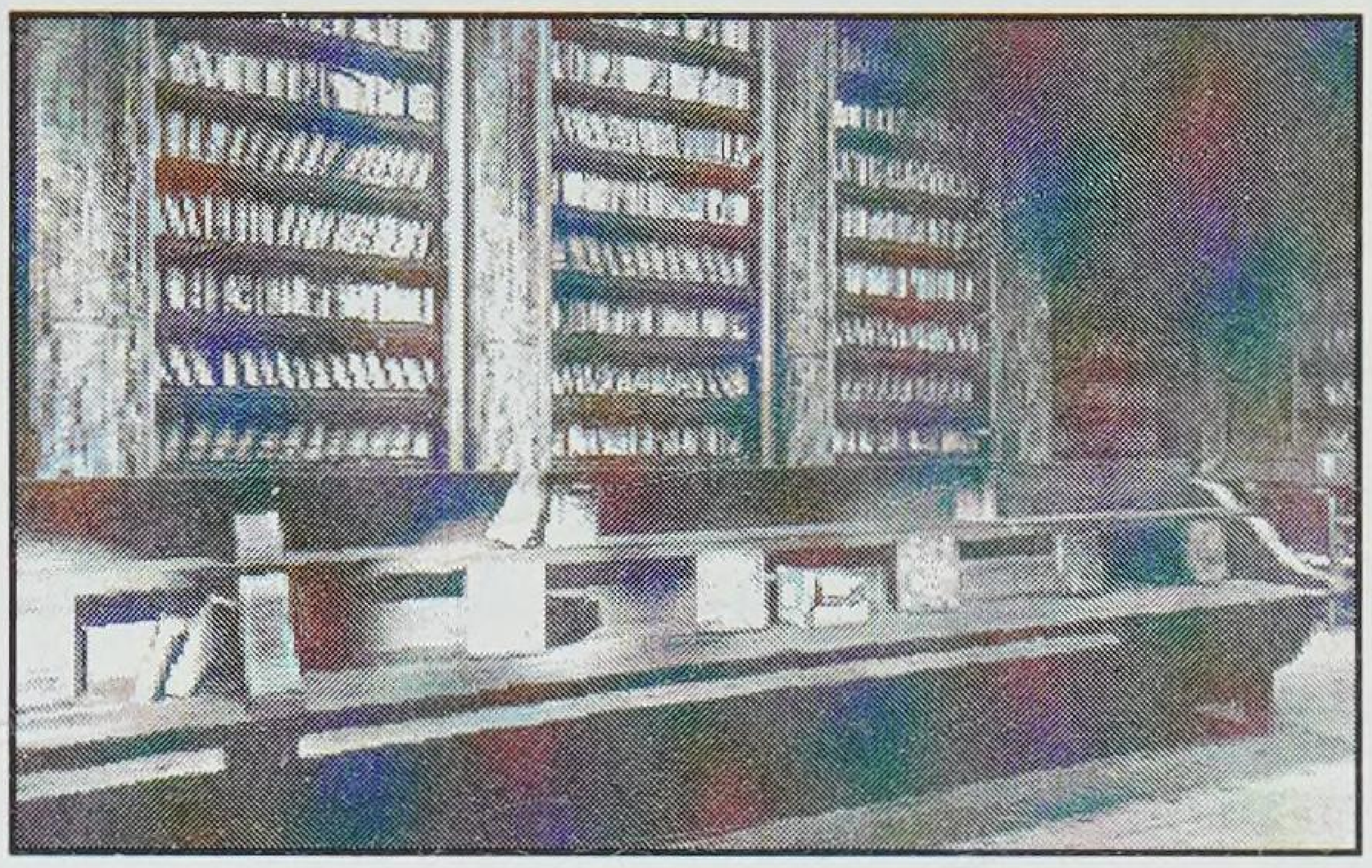
The Fire symbol (the one in the eight o'clock position) is the correct choice. Make it so. The door swings open with the tumbler in the correct position. Walk inside—and say farewell to easy problems.



Inside the vault, your progress is impeded—okay, if you insist, *stopped* as cold as a January in Indianapolis. The stopper in question seems to be a sundial (a non-functioning one, anyway).

The sundial seems to be missing its gnomon, the tall piece that casts the shadow on the sundial's face. What it does have, however, are those ubiquitous planetary symbols.

No progress can be made beyond this point now. Click out of the close-up. You will be coming back here a bit later. Turn around and return to the library. As you leave the secret passage, you will hear the panels shut behind you. When you return, you will have to open them again.



Once back among the books, take a close-up look at the display table that was on our left when you first walked inside.

If you pan the length of the table you will find six hot spots—places where your cursor changes. You can look at each of the books, but reading them is more highly advised—four of them are full of clues.

The joke of Andrew Zilber's *Interview with a Grue* is that grues lurk in dark places, have no mercy, and even less of a sense of humor—and they don't grant interviews. If that grue notices Andrew Zilber—he's sushi. The illustration of "A Grue in his natural habitat" is a black page, because grues live in the darkness and have never been seen.

NOTE:

We have been informed by the highest of authorities that the author of the work on grues is no relation at all to one of Zork Nemesis' chief programmers, Andrew Silber. Of course, since game programmers are seldom seen in the light of day, it could be that Silber is not Silber at all. It could be that he's the grue.

Flathead's *Best Excesses* is there for its chuckle value.

The Best of the New Zorker's report on strange and "cursed" things happening, and the disappearance of General Kaine, is pointing you to Nemesis. Is he the one responsible for the disturbing goings on?

NOTE:

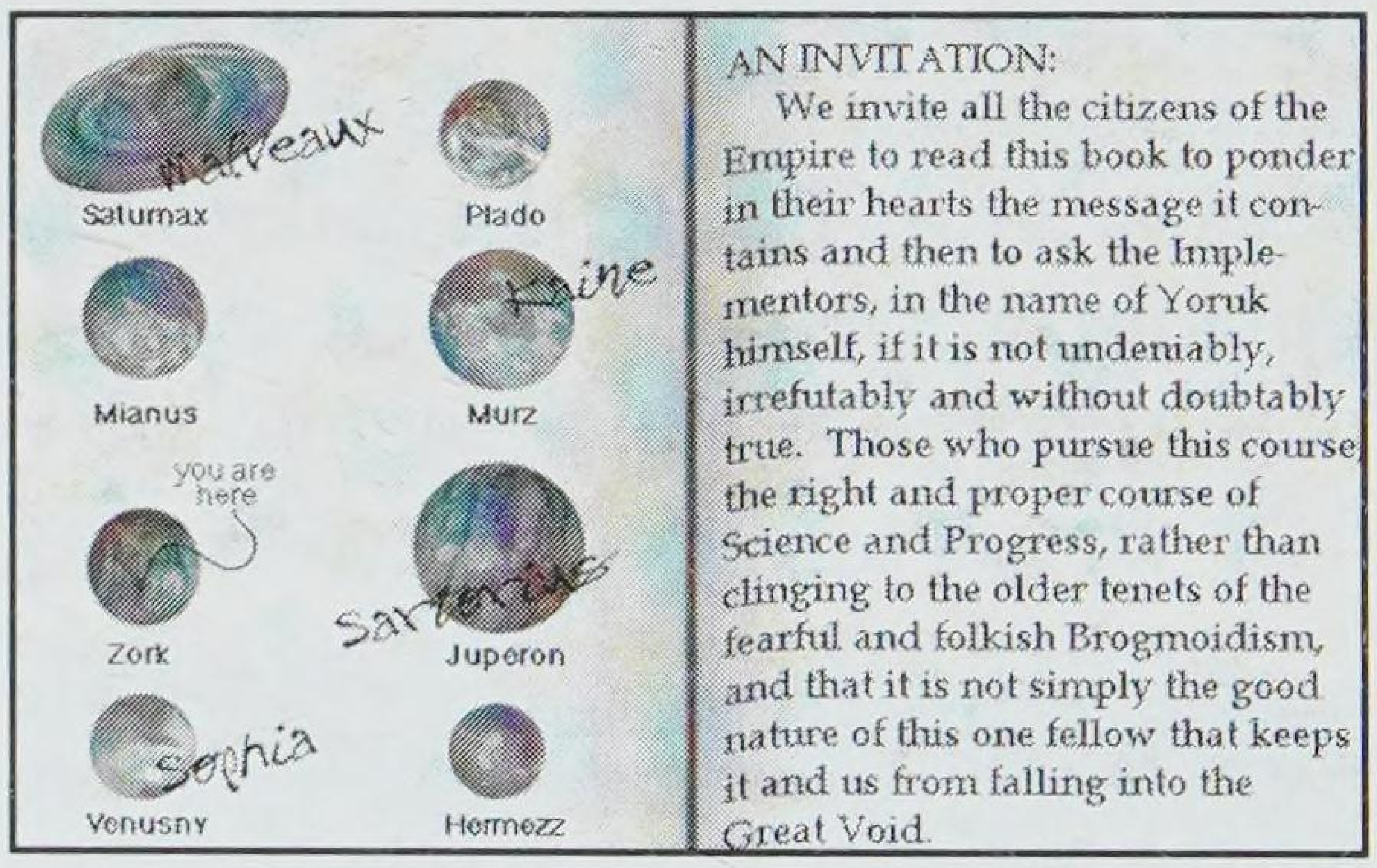
The Best of the New Zorker *brings back memories of a newsletter that Infocom—the company that created the Zork games—would send to its friends and customers in the early 1980s. It was called* The New Zork Times. *Much like grues, a certain famous newspaper was not amused by the clever title. Legal terms and threats were tossed about for some time and Infocom finally tossed away the name. The newspaper, we must assume, finally returned to its dark place.*

Barajas' *Alchemy of Pure Love* contains two pieces of information. The first is in the alchemy quotations—the Quintessence is made by combining the Sun and the Moon, the Masculine and the Feminine. It is a partial solution to Zork Nemesis' final alchemy puzzle at the end of the game. The second important piece of information is a blatant directive: Explore the lab of Nemesis.

NOTE:

C. Barajas is really Cecelia Barajas, Zork Nemesis' producer and director. There are a number of references to members of the Zork team hidden throughout the game.

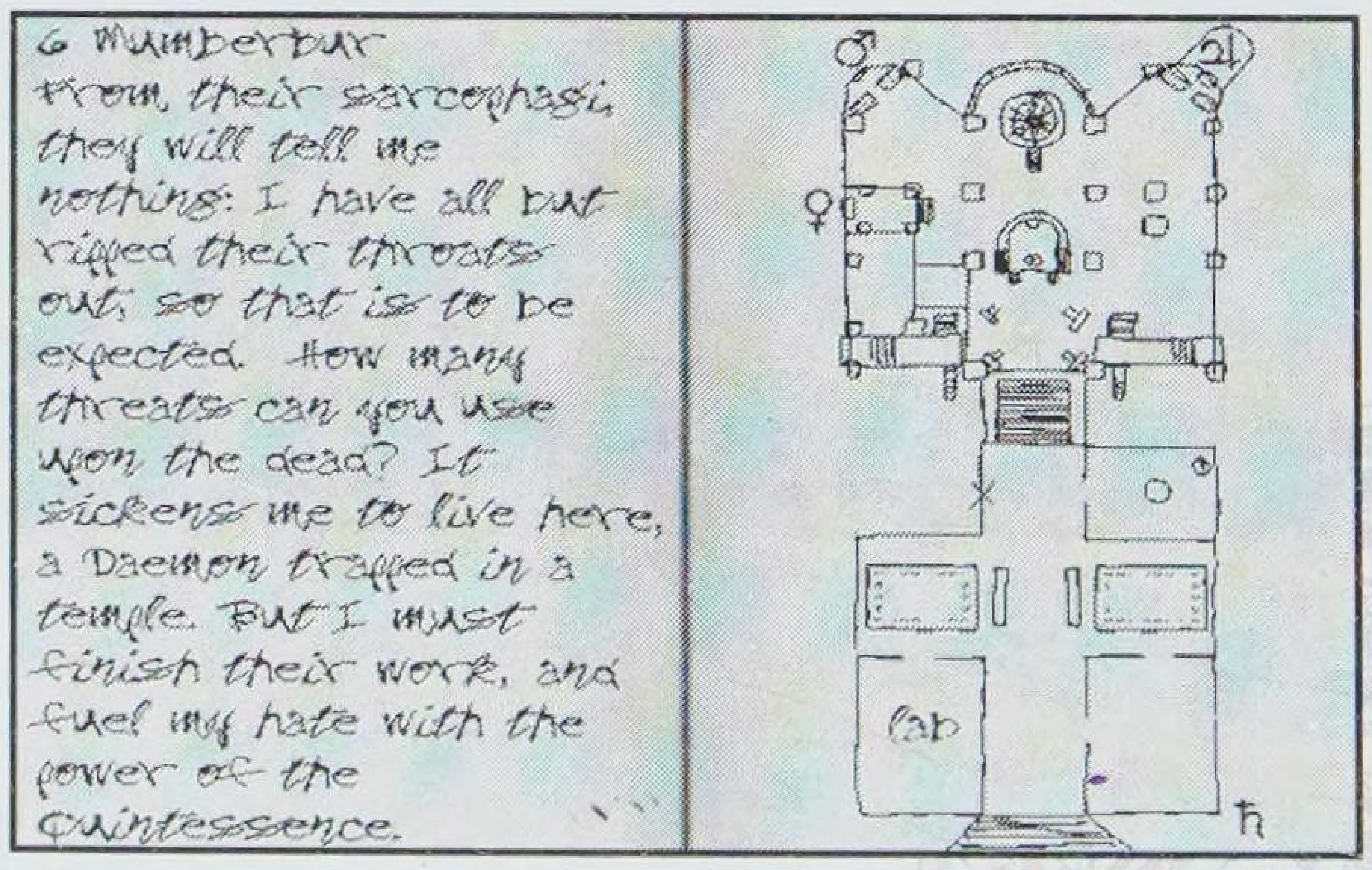
Astronomy for a New Age is your flight guide out of the temple at the end of **Act I**. Notice the names scrawled across the drawings of the planets. Remembering what they look like, and who they represent, is necessary for reaching the **Act II** Portal Worlds.



AN INVITATION:

We invite all the citizens of the Empire to read this book to ponder in their hearts the message it contains and then to ask the Implementors, in the name of Yoruk himself, if it is not undeniably, irrefutably and without doubtably true. Those who pursue this course the right and proper course of Science and Progress, rather than clinging to the older tenets of the fearful and folkish Brogmoidism, and that it is not simply the good nature of this one fellow that keeps it and us from falling into the Great Void.

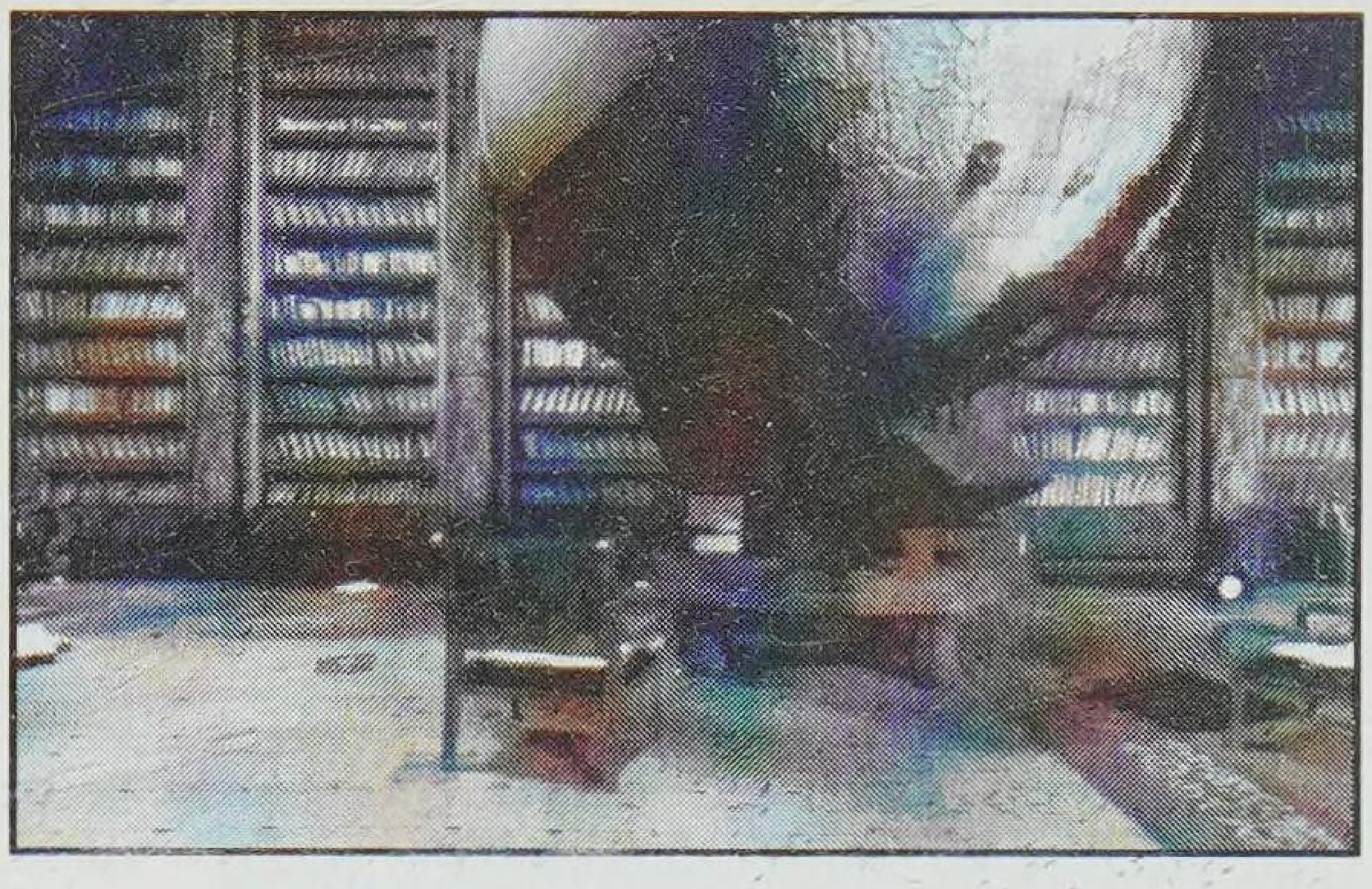
The final book—the nameless one—is in the hand of Nemesis. The map it contains is of the temple. His lab is clearly marked. Also on the map, you will find the symbols of the alchemists. These point to the locations of each of their temple laboratories. The notes on the left page reveal



6 Mumberbur
from their sarcophagi,
they will tell me
nothing: I have all but
ripped their throats
out; so that is to be
expected. How many
threats can you use
upon the dead? It
sickens me to live here,
a Daemon trapped in a
temple. But I must
finish their work, and
fuel my hate with the
power of the
Quintessence.

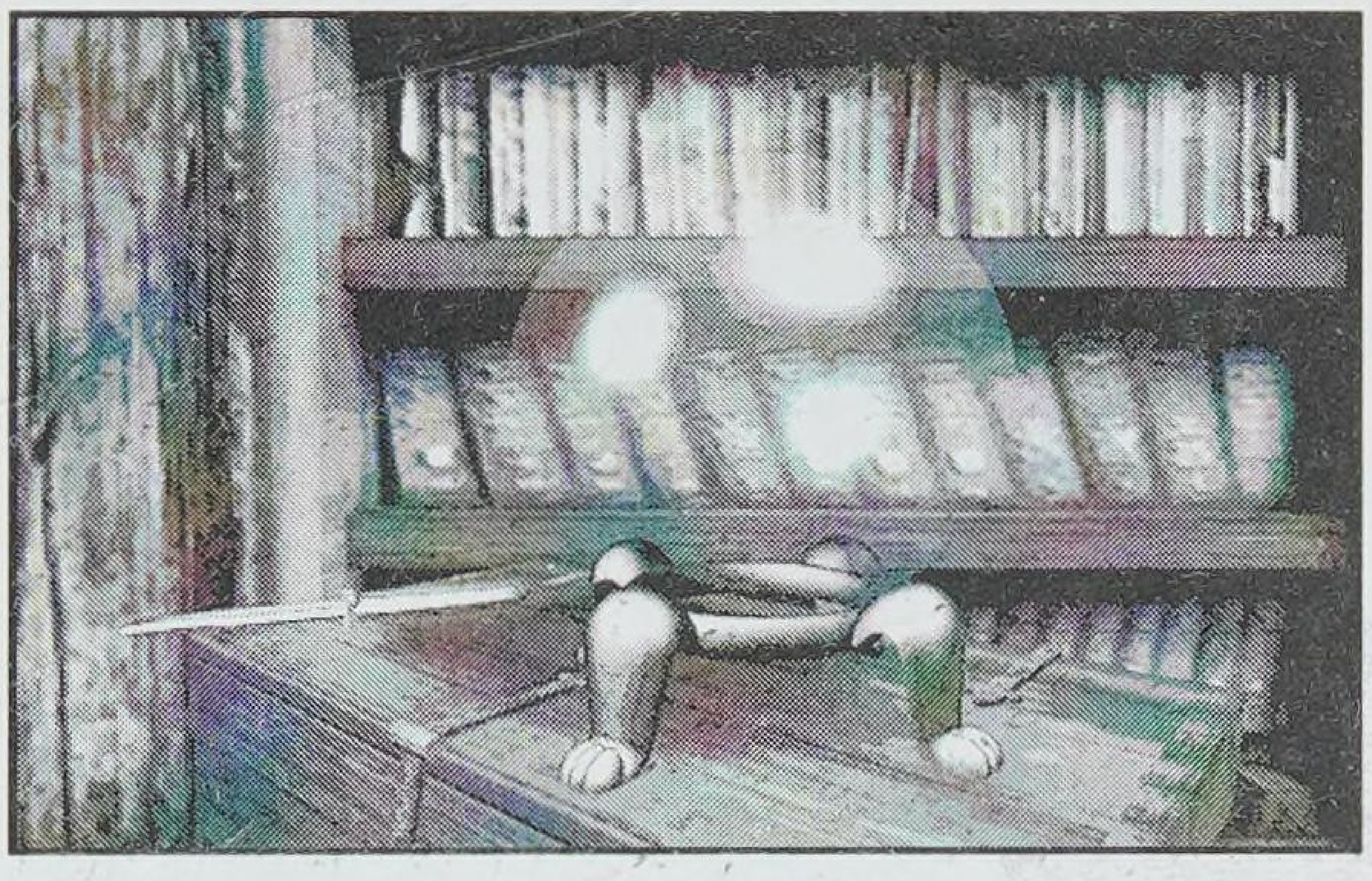
that the alchemists' Great Work was left incomplete, but can be finished. The symbols on the book's cover have no meaning.

When you're done reading, turn around and face the Great Globe.



NOTE:

Once the globe was intended to be an active part of the library. It was to contain Zork Nemesis' secret "bonus level." As first conceived, clicking on the globe would cause it to spin. As it spun around, you would see a white house—the same small white house outside of which the original Zork game began. Clicking on it as it spun by would have transported the player into the Zork 1 game—to play the text adventure.

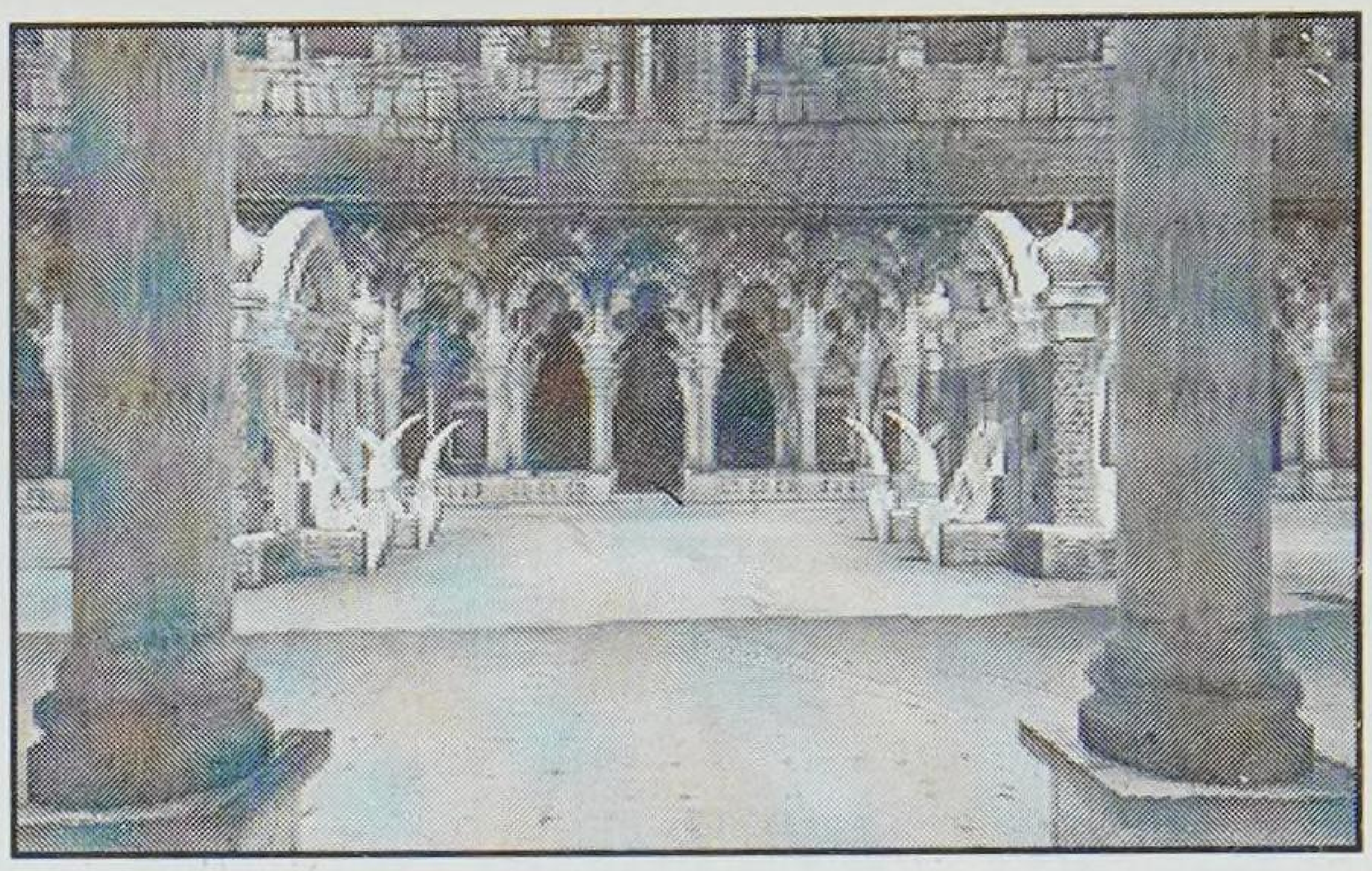


Turn Left and move toward the door that leads out of the library's far side. At the doorway, turn Right—there's a knife and an orb placed on a small chest.

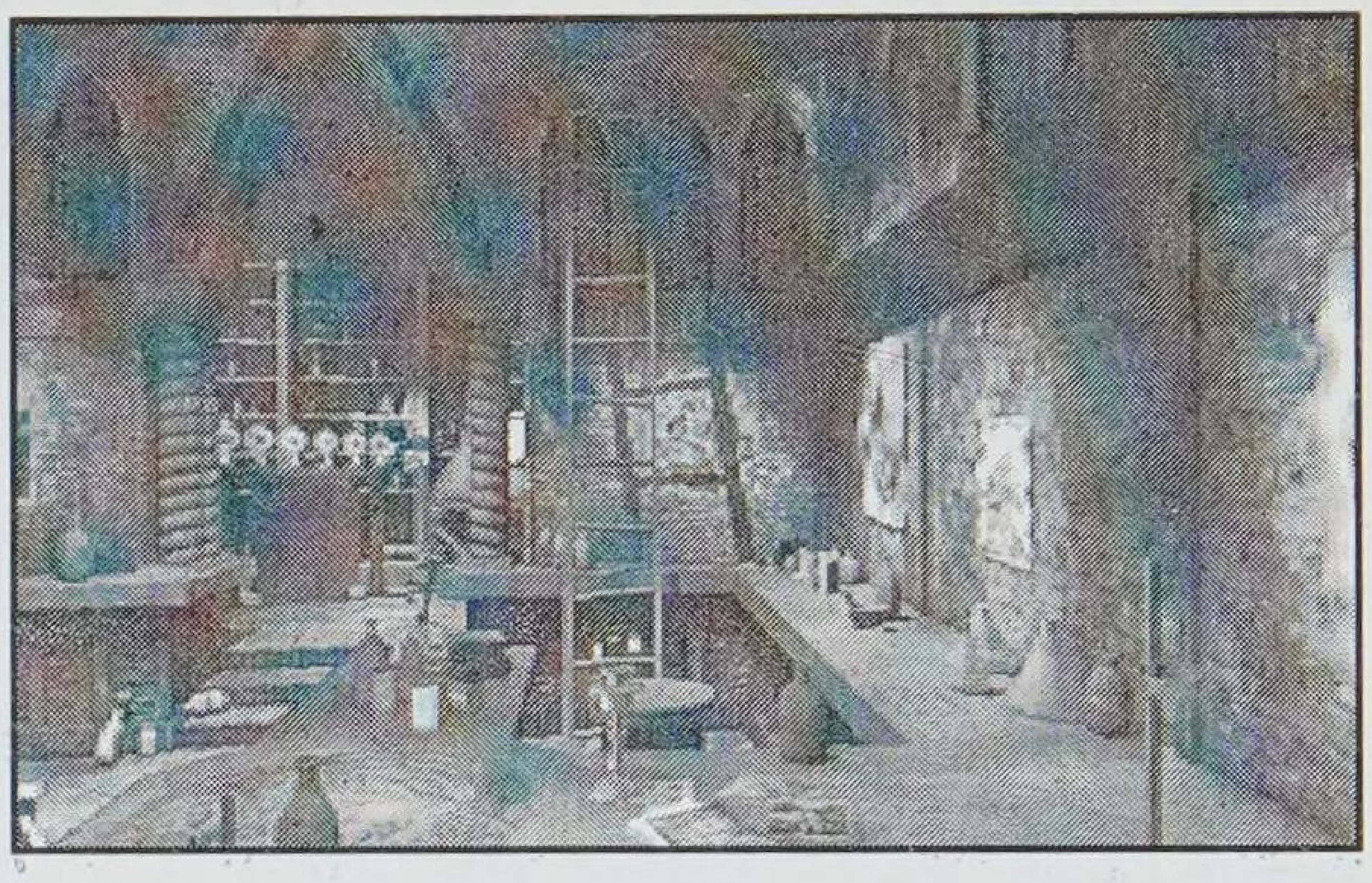
Go to the close-up view, then click on the knife. A magic glow lights up the screen.

From the look of the blade and its magical aura, one can only suspect that this is the same knife as appeared in the game's opening sequence. We are now finished exploring the library. Leave the close-up, turn Left and step outside.

Outside of the Library, you find yourself on a colonnaded, covered walkway surrounding a large courtyard. Look around—you can continue straight ahead or to the left. We'll go left. Turn Left and move Forward.



You are now in the center part of the southern cloister (covered walkway). If you turn and go Left, you will arrive back at the temple doors. Check it out to get your bearings.



If you turn Right, you'll be looking through the courtyard area toward the northern part of the temple. In the center of the courtyard, you can see and hear a pair of fountains. We will leave them for a bit and continue farther along the cloister. At the wall, turn Left—you'll hear Nemesis again. Enter the doorway into Nemesis' Alchemy Lab.

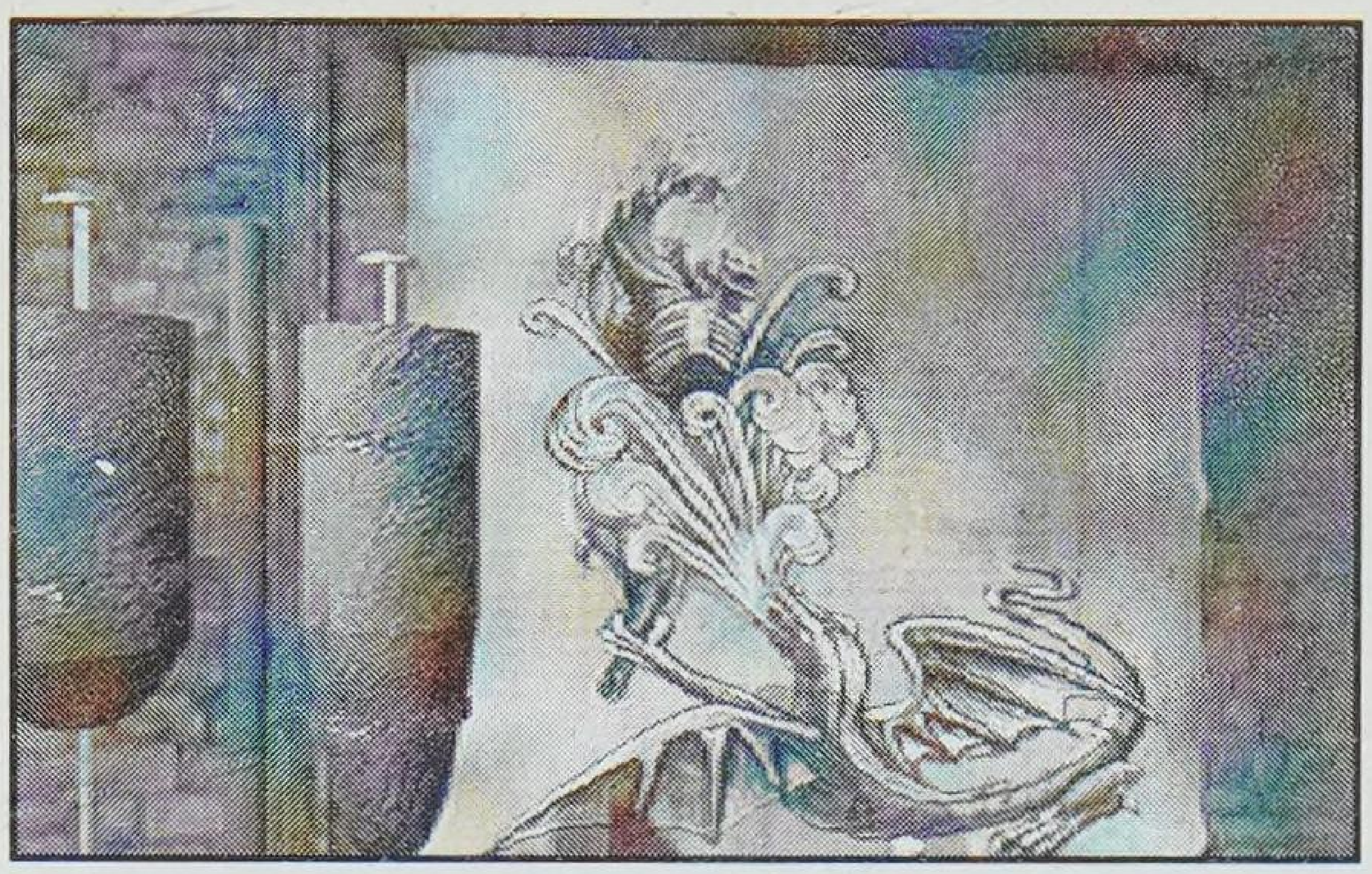
FROM THE ZORK NEMESIS DESIGN DOCS

"...the...door leads to the Alchemy Lab.

Here, the player encounters a strange laboratory. It is in an extreme state of clutter and disarray. It appears to be a room devoted to scientific and magical experimentation. This is the player's hub to alchemy, and the player can study the alchemical engravings and writings to learn the secrets of alchemy and the temple.

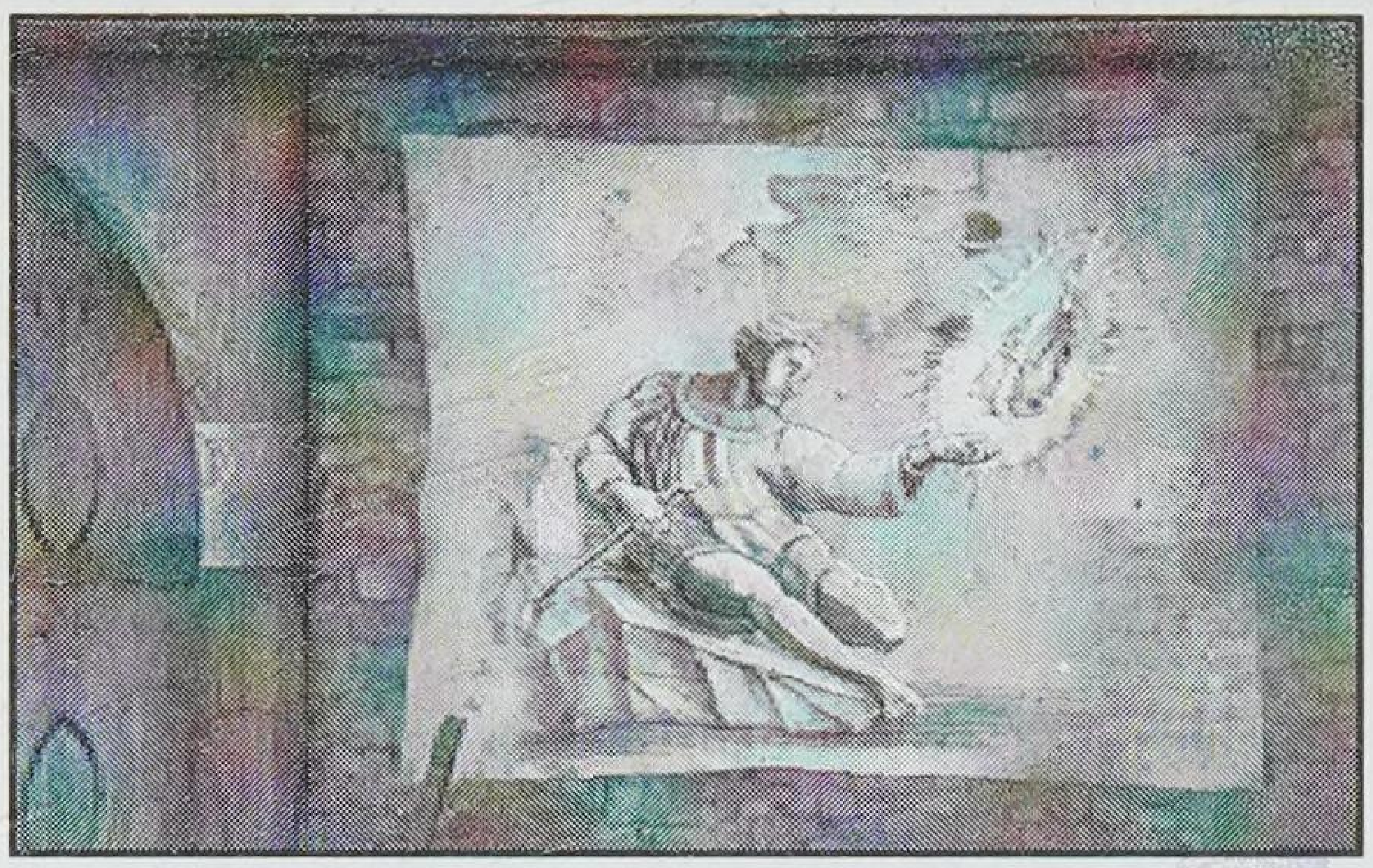
Various pieces of glass, jars of minerals, and portions of burners form a heap of garbage on the two long worktables. A few other tables line the sides of the room. They are littered with half-finished experiments and tests.

...The player finds a Mandala, depicting the alchemical relationships (planets, elements, metals) of the game, which lies open on the worktable. This illustrates the different levels of information the player needs to know to complete the game. In the center is the Quintessence symbol. The chart is in black writing on a yellowing parchment. The Quintessence symbol, however, is drawn with a line of gold and one of silver."



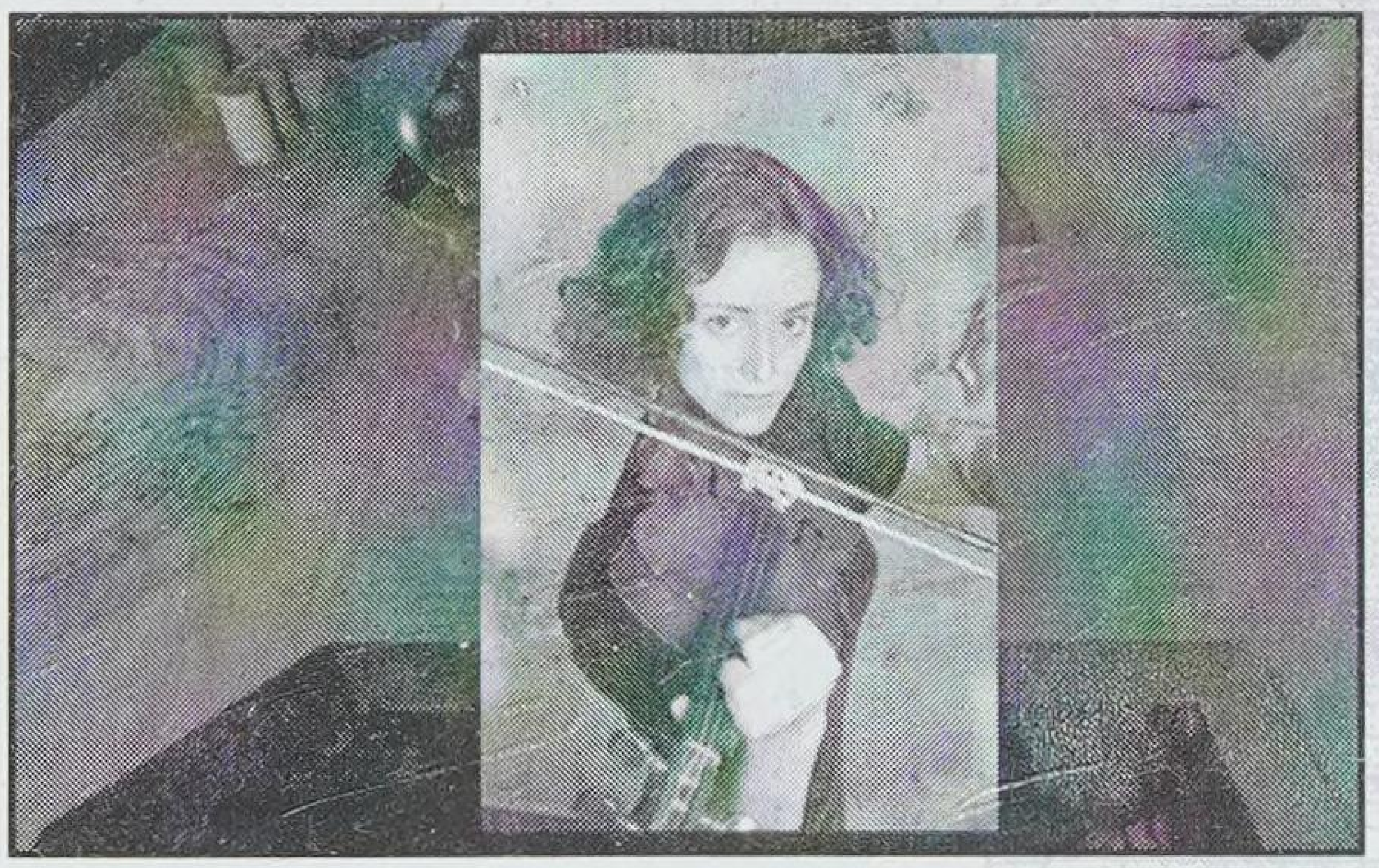
The laboratory packs a lot into a small space. From inside the doorway, turn Right. Look at the strange sketch on the wall.

There are four of these monster sketches on the walls of the lab depicting demons doing horrible things to people. The demons' "horrible things" correspond with the alchemical elements of air, earth, fire, and water. This particular one is air. Turn around and move past the doorway.



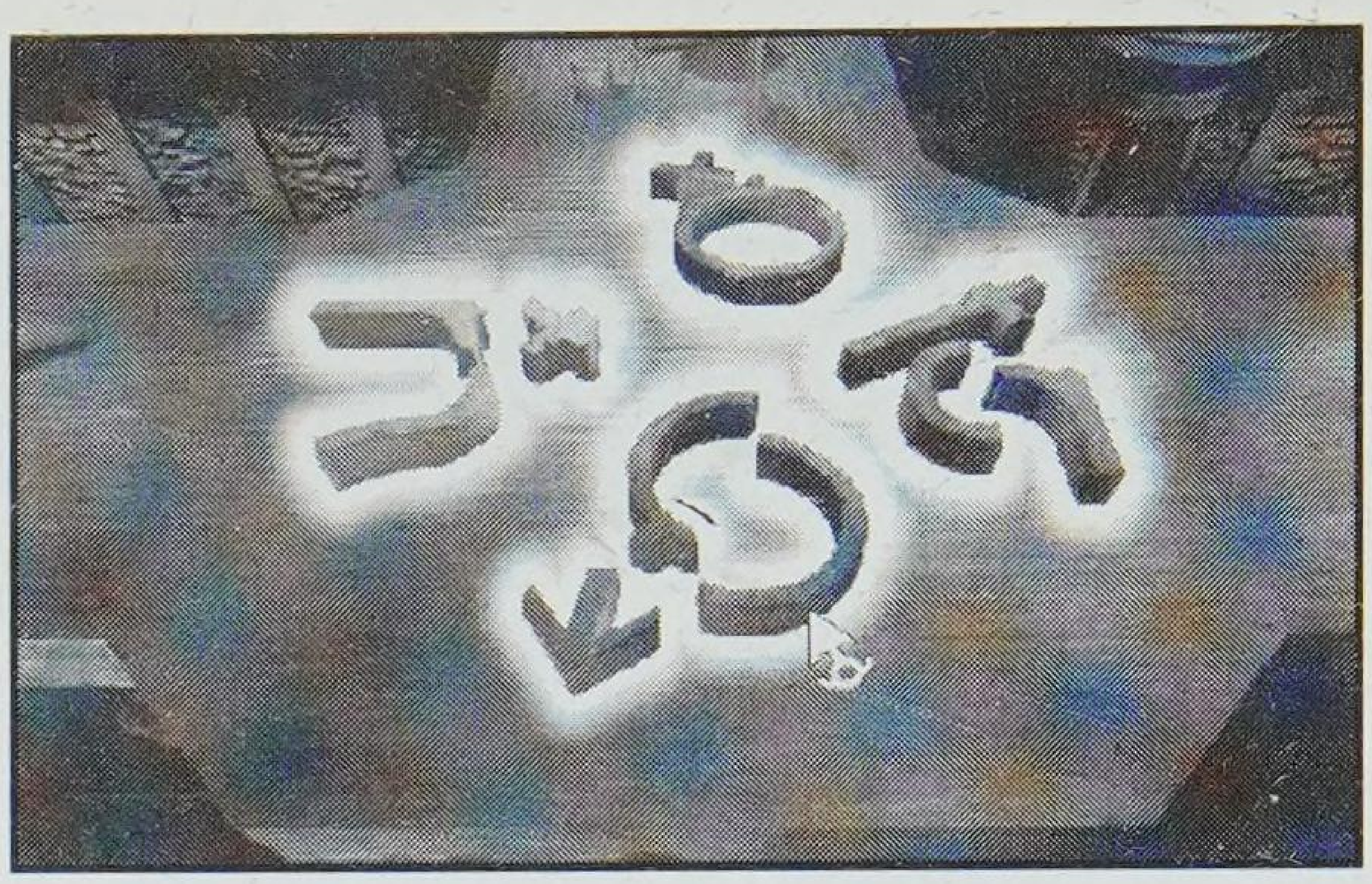
There is a different kind of sketch on the wall—this one is a levitating violin and is full of peace and love. Hmm... another floating violin? Click on the sketch and you will hear violin music. These are references to Alexandria.

Move back to where you came into the lab. There is a hot spot at the right-center, lower edge of the screen. Click on it.

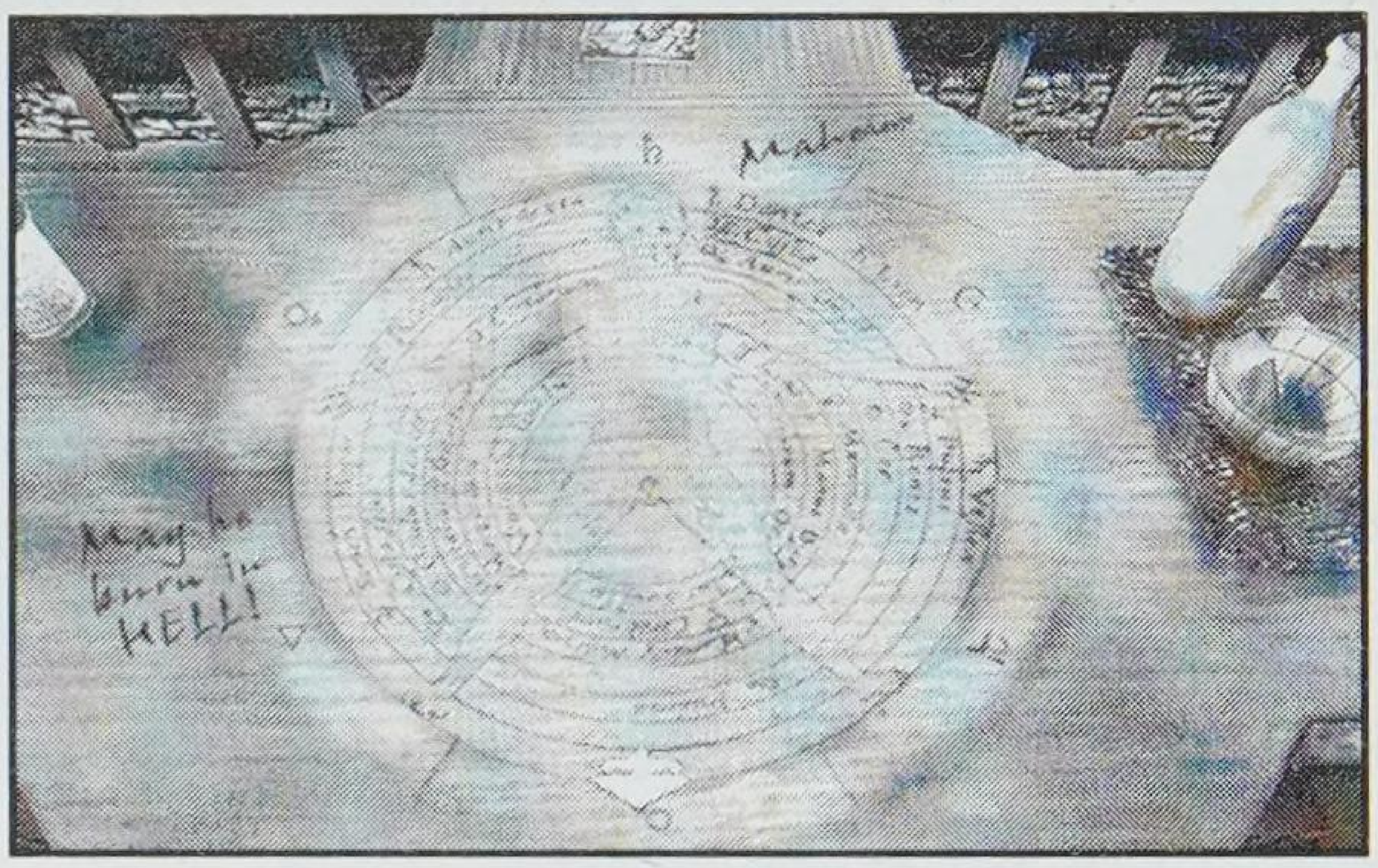


Click again on the pile of papers that are revealed. The photo is that of Alexandria. From what we've seen, it would appear that someone here must have considerable interest in Alex.

Exit the close-ups. Move Left one step, turn Right, then step Forward into the center of the lab. There are things to see to both the left and right. Turn Left and click the Forward cursor.



The broken remains of four of the six planetary symbols are spread on a table before you. The Nemesis has been trying to assemble them together for some reason—perhaps it has something to do with completing the work of the alchemists. When you click on the symbols, they appear to have power. Back out of the close-up. Turn around and click on the Forward cursor.



This is the Mandala of Alchemical Correspondences referred to in Zork Nemesis' design document. It is also the same drawing that was on the vault door lock. Note that Malveaux's name has been written beside the mandala. The "...may he burn in hell" graffitum is connecting Malveaux with fire. It is next to the symbol that appears to be of fire. It is in the same location where you have the dial to unlock the door in the secret passage. As we said before, approach everything in Zork Nemesis as a possible clue.

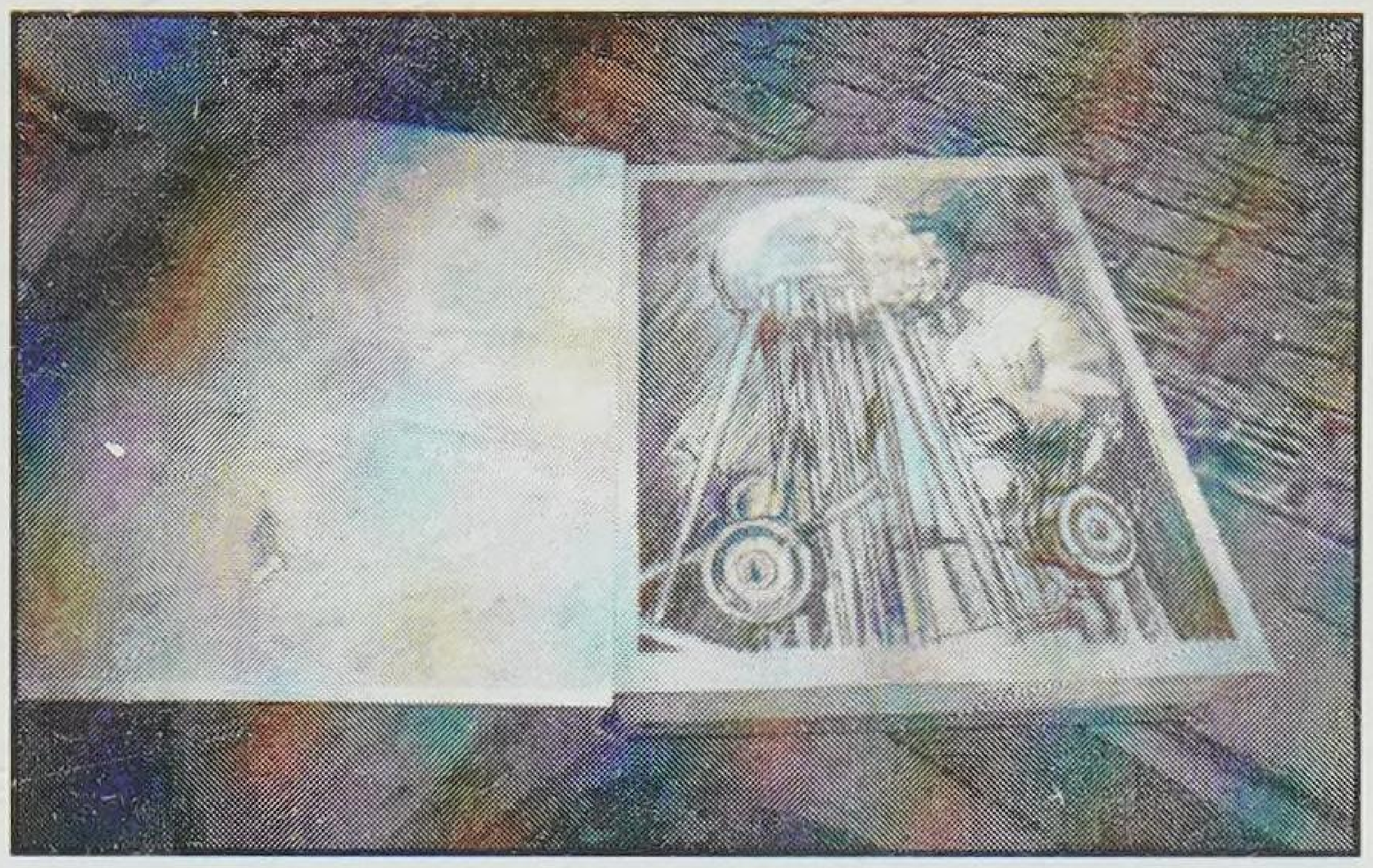
Get out of the close-up, turn Left, then step Forward farther into the lab. To your left are two more of the demon sketches. To the right is the fourth of the group.

Check out the left side duo, then go to the singleton. There, turn Left and click on the ladder. Climb up the ladder.

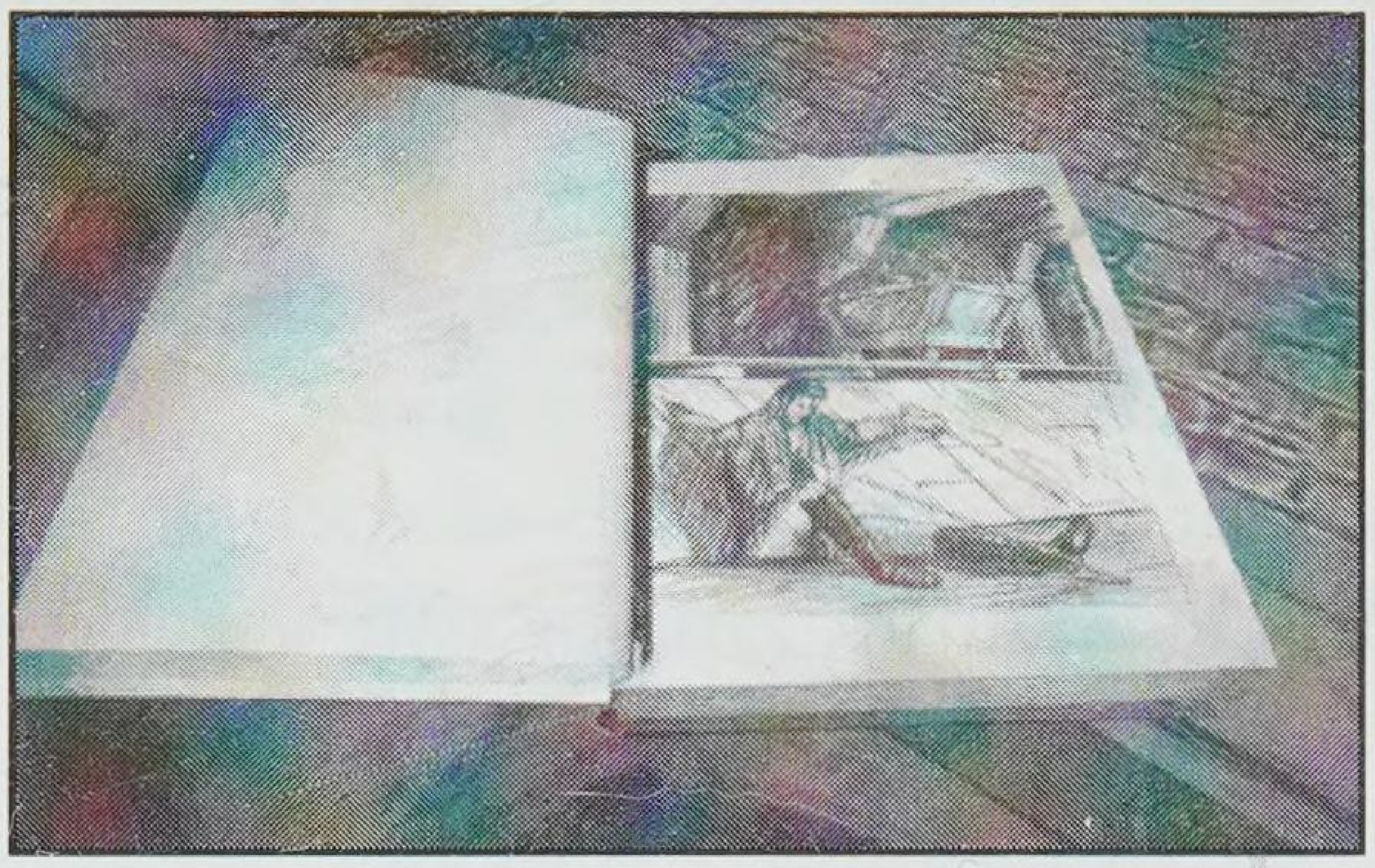
At the top, turn Right to discover the Magic book.

Each of the drawings provides explicit clues for solving one of the four Element Quests, which you will undertake very soon. Each drawing refers to a separate quest. Since we're solving each of these quests in detail later, we'll just point out what the book's pictures are detailing:

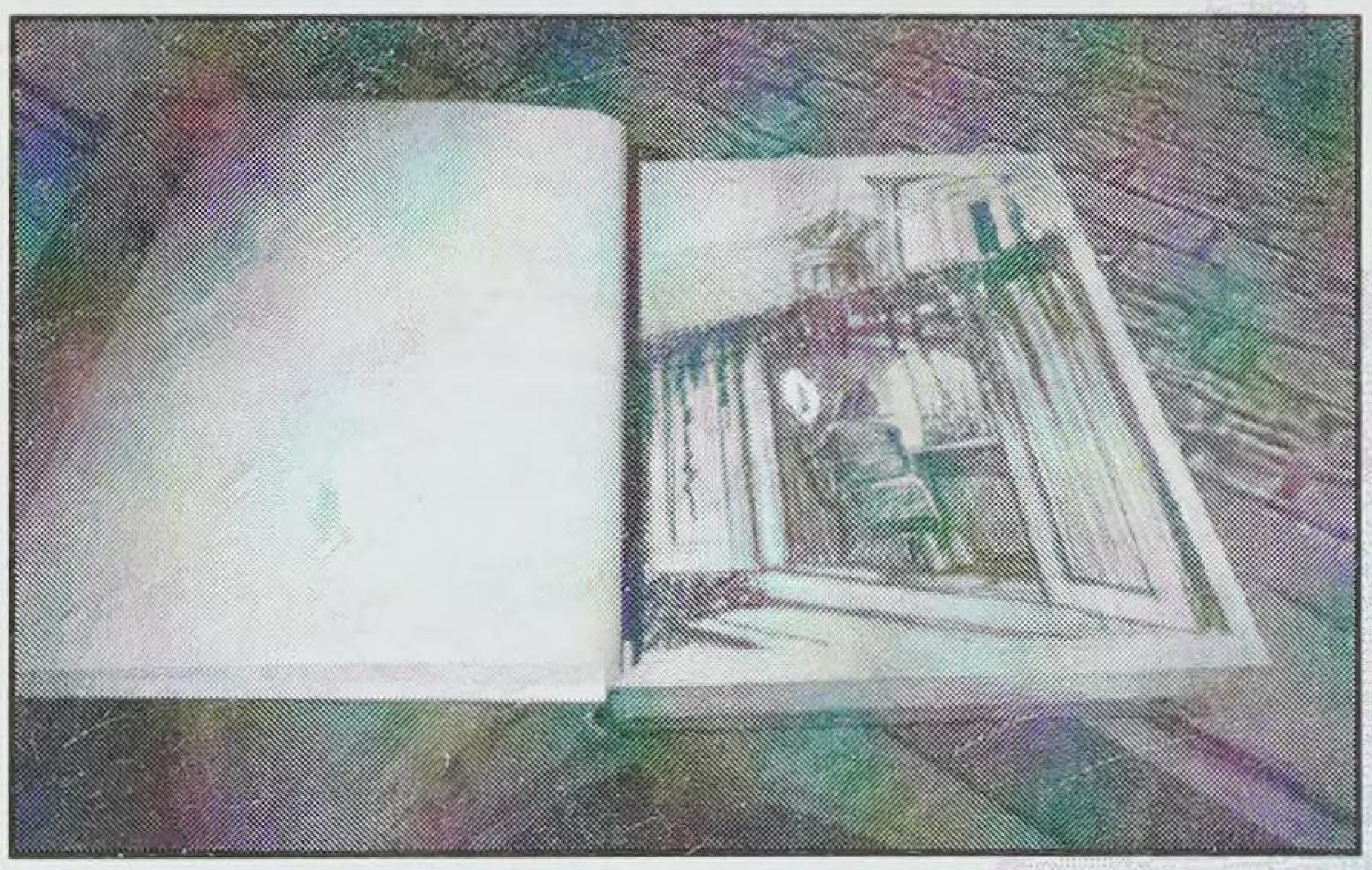
Air Quest: A scientist seems to be performing an experiment—glass ball atop some arcane lab apparatus. The ball looks empty, but there are a number of tubes running into it.



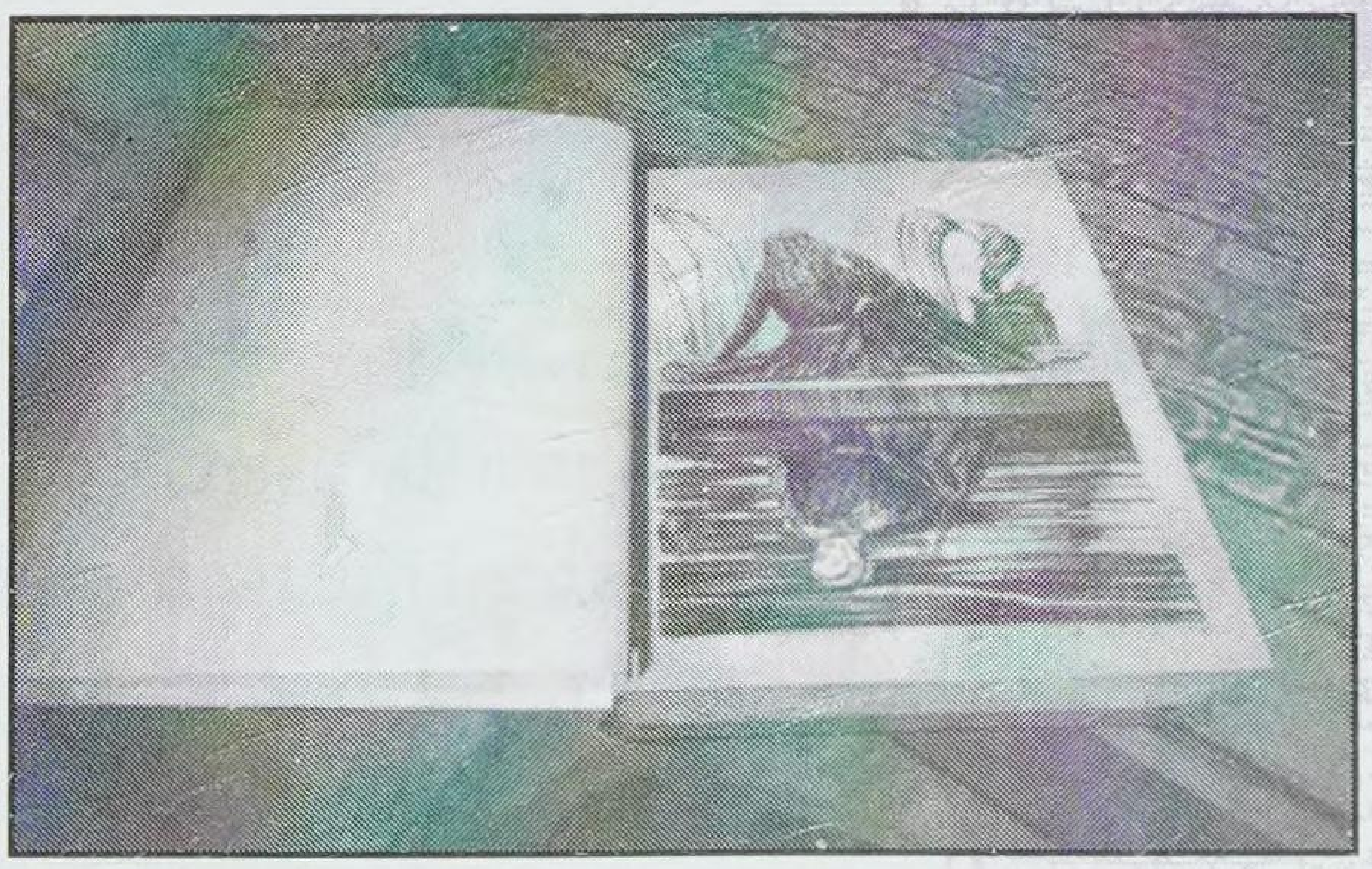
Earth Quest: A dead soldier is slumped near a mine cart containing rocks. The man's hand seems to be pointing to the cart.



Fire Quest: A monk seems to be looking into a mirror where a candle flame is reflected. He appears to be reaching for the flame. In the distance is a sundial casting a shadow toward the west.



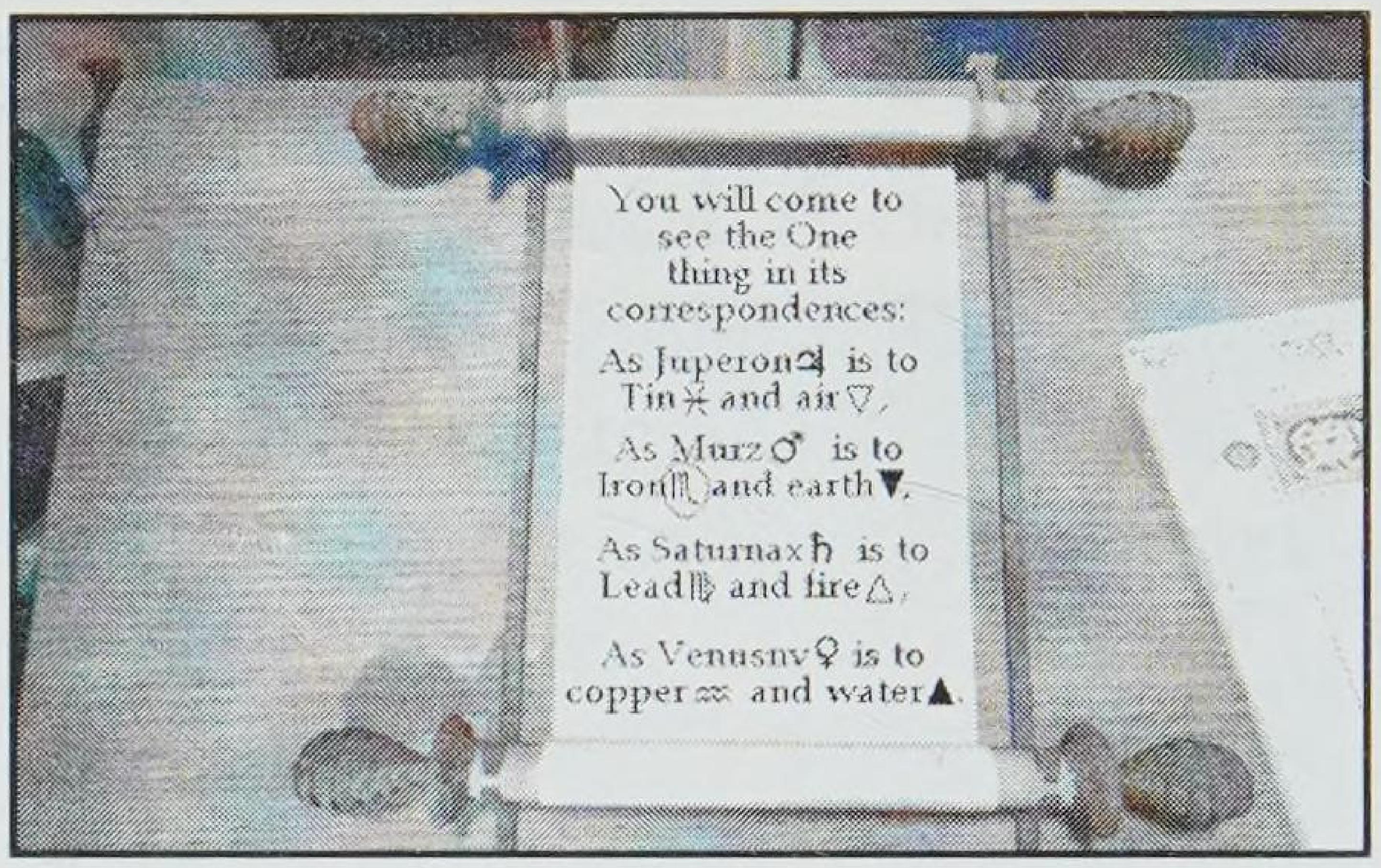
Water Quest: A woman lounges beside a reflecting pool. The rest is hard to make out, but the reflection in the pool is wrong and seems to show ice behind her.



When you're finished with the book, climb back down. Move Left one click, turn Right, and move into the alcove.

In the alcove is a writing desk, a personal diary in the form of recorded musings, and a scroll that the alchemist must be, or have been, researching.

The scroll on the right is the Scroll of Enlightenment.



You will come to
see the One
thing in its
correspondences:

As Juperon♃ is to
Tin⚹ and air▽,

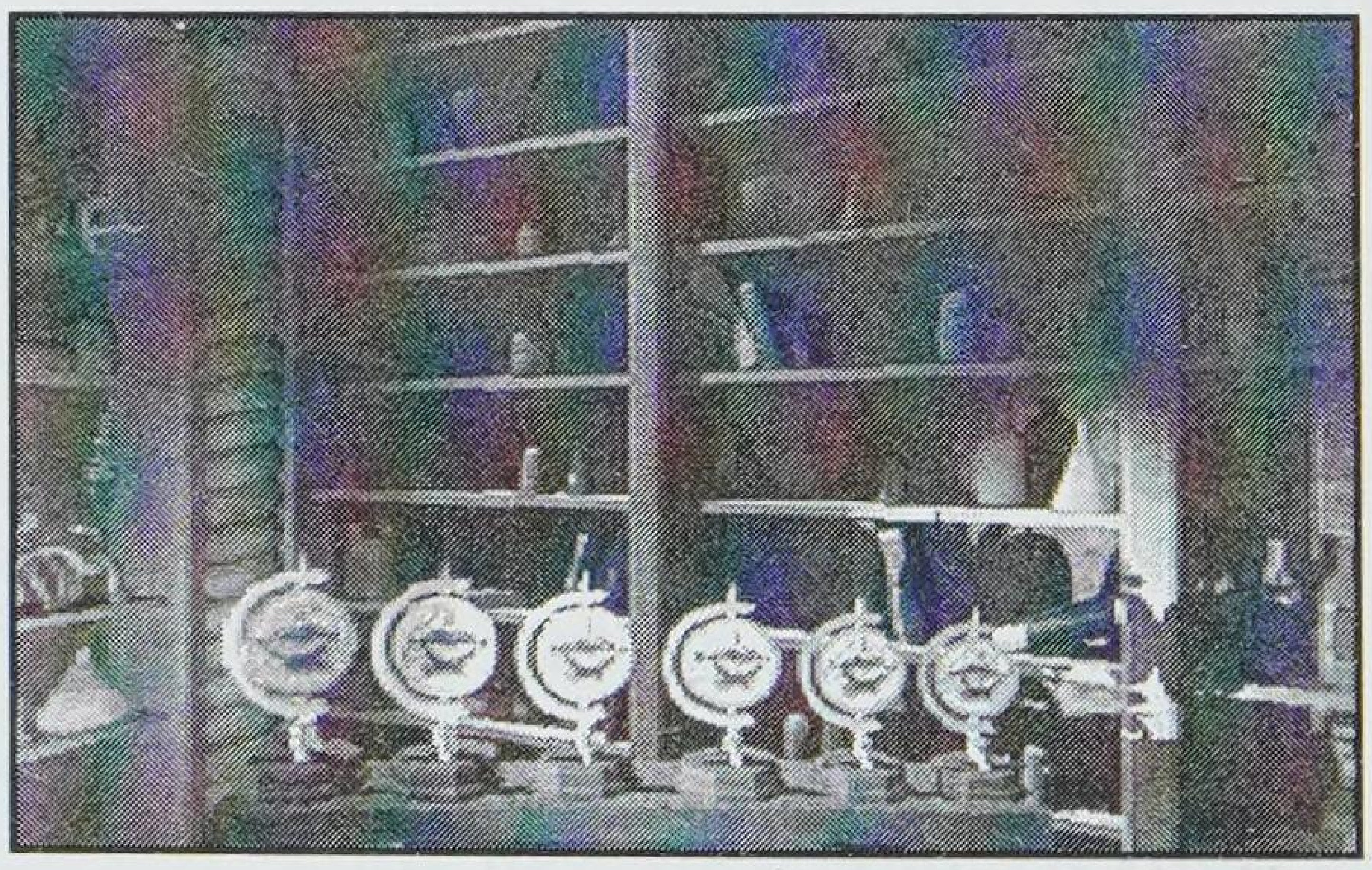
As Murz♂ is to
Iron and earth▼,

As Saturnax♄ is to
Lead and fire△,

As Venusnv♀ is to
copper≈ and water▲.

The scroll contains the now familiar alchemical symbols, showing which planet corresponds to which element and to which metal. These are the necessary correspondences you needed to discover about each of the alchemists. Among the other alchemical information, note the sections about how eternal life might be achieved, and the fact that there are *five* elements, not four.

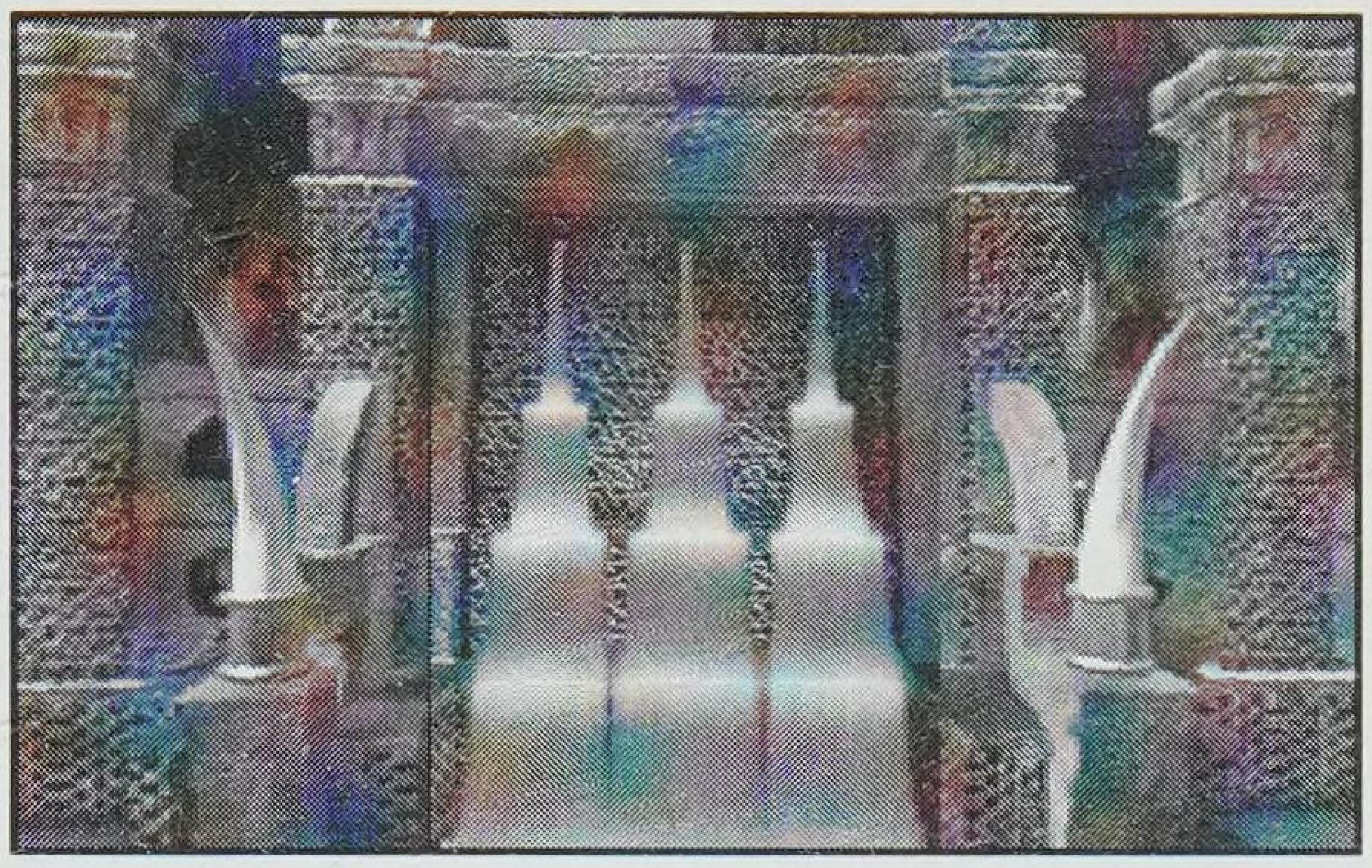
One of the key finds in this part of the game is located on the left side of the alcove.



The metal disks constitute a Zorkian journal. On it, the person who uses this lab has recorded his diary, parts of which you can now listen to—it's the Nemesis.

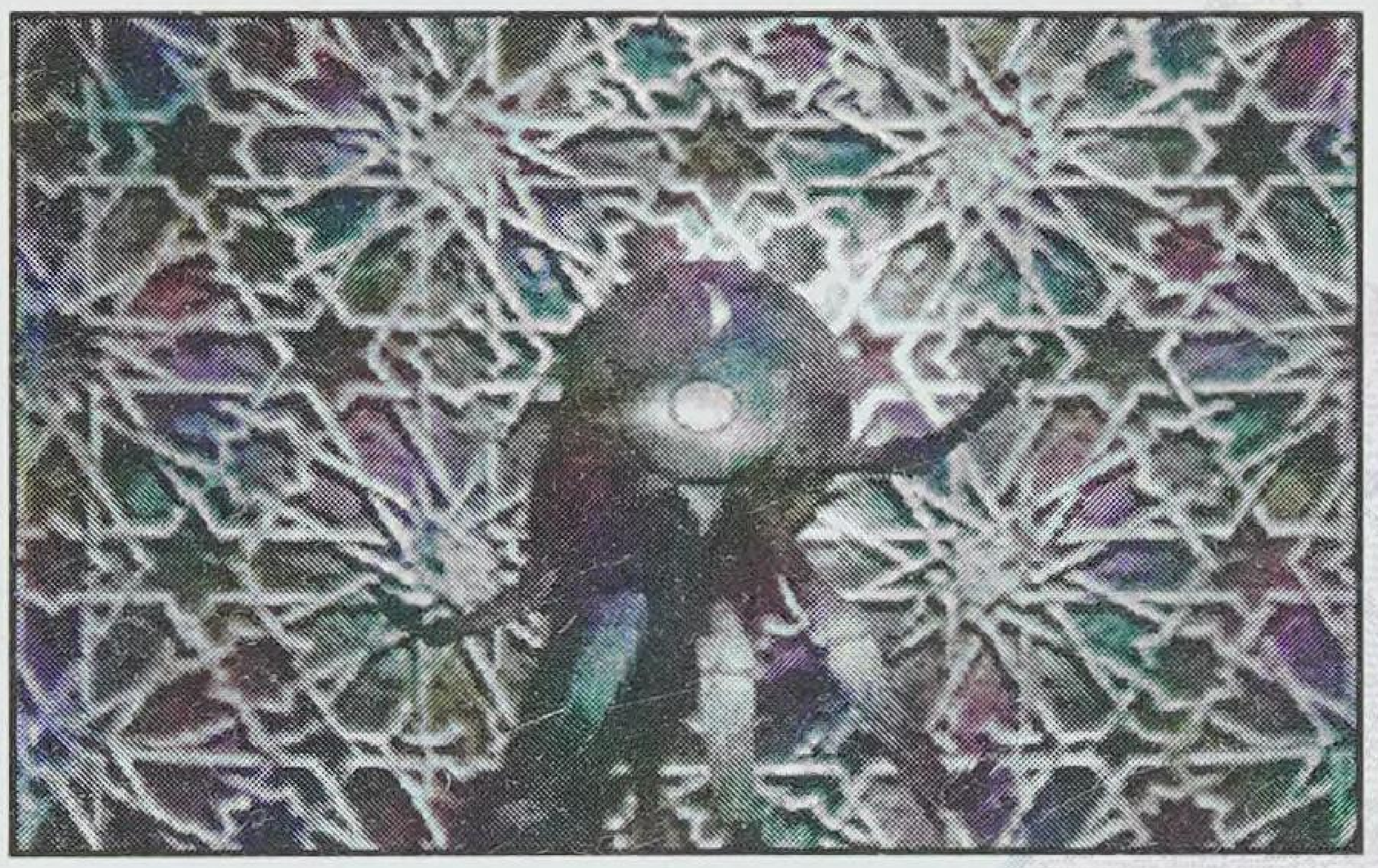
Click on a disk—there are six of them and each spins to recount a bit of the man's tortured past. We discover that he is a sadistic murderer—the four alchemists, apparently his victims. He has hidden the sources of their power, yet has striven to understand alchemy himself.

You are now finished in the laboratory, although we might pop back in again later. Return outside, turn Right and move one click to the center of the south cloister. Turn Left to look into the courtyard, then move Forward to stand between the twin fountains.



Turn Left (you'll now be facing west on our map). The two fountains look identical with tusk-like ornamentation on either side of them. Click on the hot spot on the right tusk and the water flow will stop. The right tusk is now active—click on it and the fountain resumes its water flow. You may turn this fountain off again or leave it on, as you choose.

Turn around and face the other (eastern) fountain. It turns off the same way. Do so.



Hidden behind the falling water of this fountain is a device shaped like an ornamental hand. Your cursor will reveal that it contains a hot spot, but nothing happens—no matter how many times you click on it—for now, anyway. This is the entry to the final section of Zork Nemesis.

Exit the close-up view, then turn Left and move Forward to the north cloister. A wide corridor continues into the shadows. Turn Right and continue to the end. Turn Left and face the doorway leading into the temple garden. Pause a moment for the following note:

NOTE:

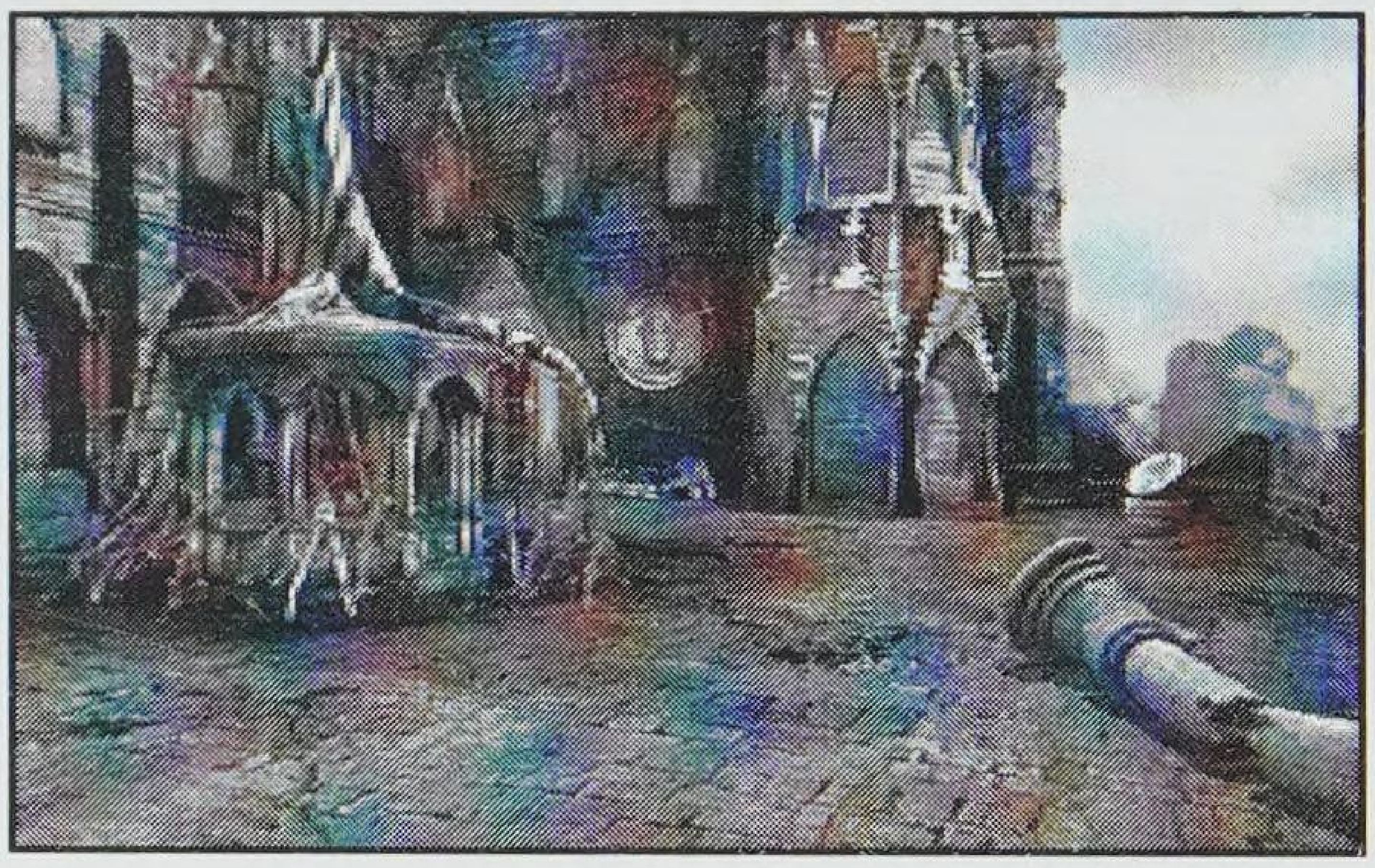
The 360° perspective can be a bit disorienting at first. You have just been:

1. *In the south cloister,*
2. *between the fountains, and*
3. *in the north cloister.*

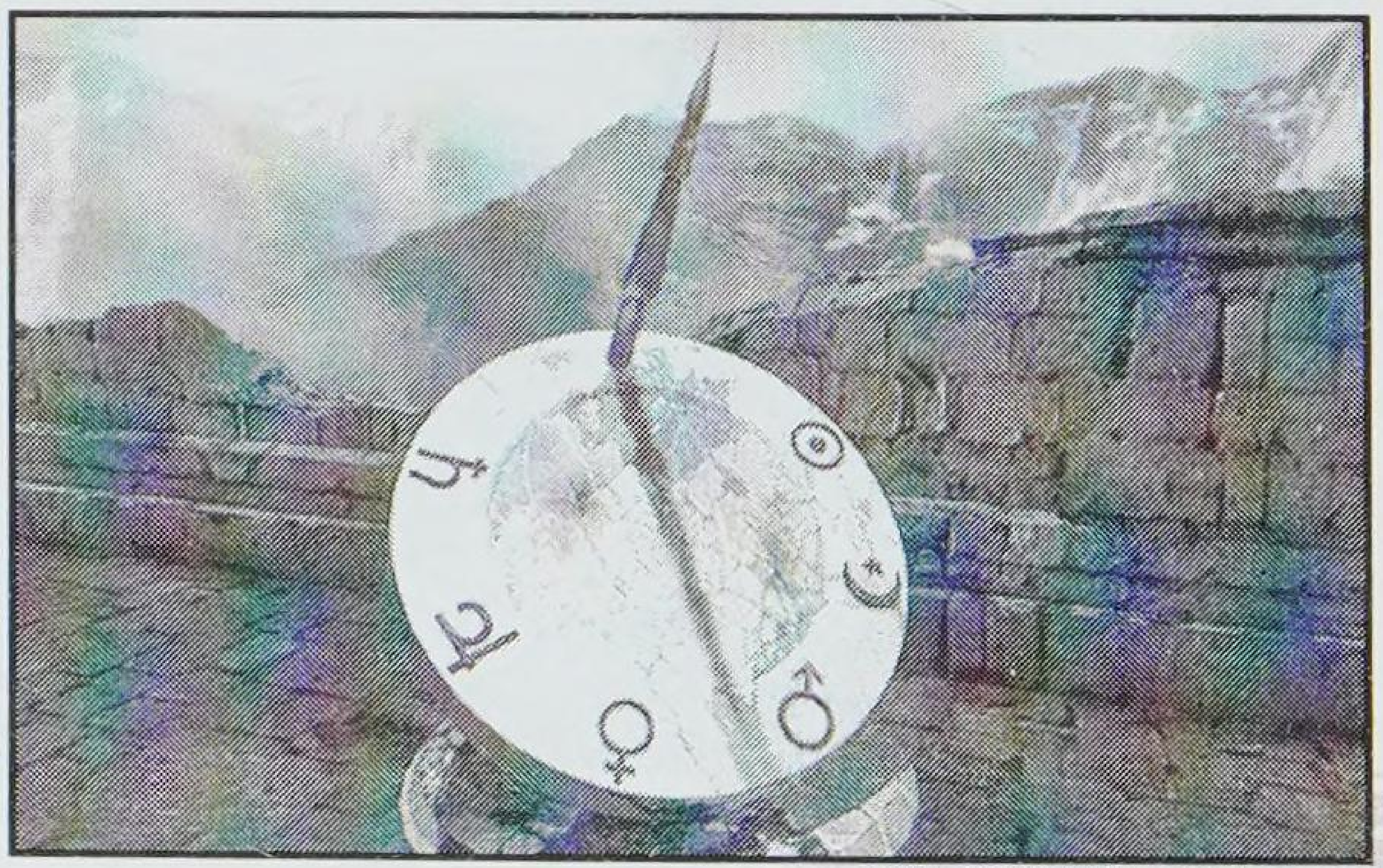
That's three locations from south to north.

Pause a moment here to turn and move south. We pointed out earlier that each node in Zork Nemesis works differently. As a result of this, in some cases, a single step can move you much farther than you expect. This is one such case—you are now where you exited the library, a location you intuitively assume to be two moves in the distance.

If you're not there already, return to the garden door and move inside.



Look around a bit—there is no way to interact with the gazebo-in-a-tree in the garden's center. Move Forward and you'll arrive at another sundial, this one with all its parts. Click to the close-up view.



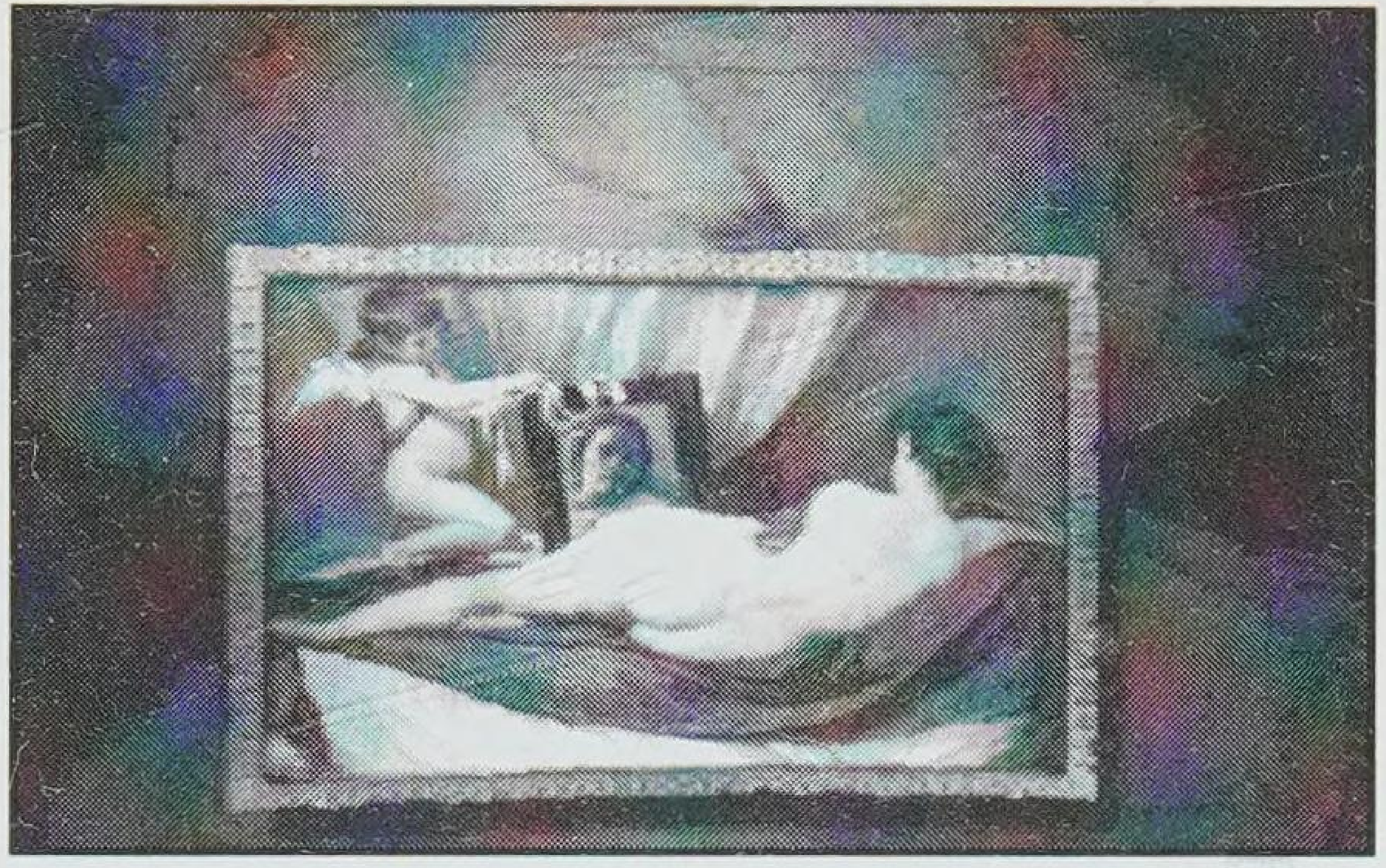
Click on the sundial's gnomon to take it—it will change into the game cursor. You can put it back, but there is the matter of the gnomon-less sundial which we need to get past. Hmmm...

Depending on the order you will perform the Element Quests, take the gnomon, or not, at this point. Remember, if you don't take it now, don't neglect to acquire it before you return to the vault. We're holding on to ours.

NOTE:

When an object turns into a cursor, it means there is something you can do with an object. Not necessarily at that very time or place, but somewhere. We're calling these and other needful things, ***Useful Items****.*

Leave the close-up and turn Left. Move Forward—there will be a set of doors to your right, but you cannot open them. Turn Left, move Forward, and turn Right. You now face an open doorway back into the temple. Since there is nothing else to see or do in the garden, move through the doors.



Inside the temple again, you find yourself in front of a painting of a naked lady and a cherub. If the painting seems familiar, it is a reproduction of the *Rokeby Venus* by the painter Diego Valesquez (1599–1660).

If you turn Left from here and move in that direction, you will return to the northern cloister.

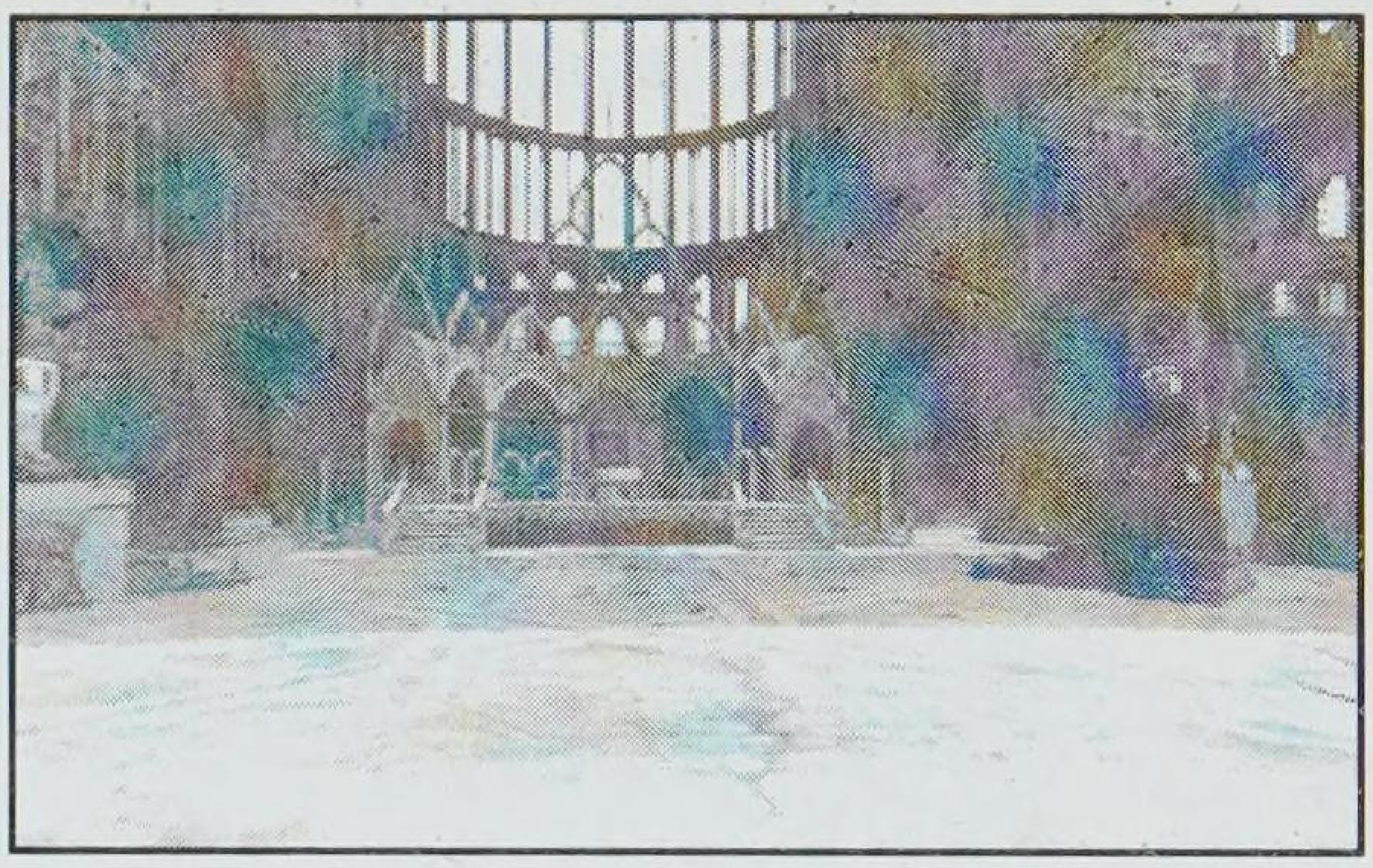
Click on the painting and Venus will whisper to you. Click near her head and she'll whisper sweet somethings in your ear.

With the Temple of Agrippa's built-in nudge system, Venus gives hints to players as they encounter new problems. After your first meeting with Venus the hints she'll give you will be related to the last quest-specific object you have touched. There will be three hints available for each hot-spot—revisit the hot-spots until the lady repeats herself. Her hints will become more specific each time you click on her. Complete answers, on the other hand, are not her line of work. It's a good idea to return here often in the hope of receiving updated nudges. There is no hint system once you have completed the Temple of Agrippa.

FROM THE ZORK NEMESIS DESIGN DOCS

The Rokeby Venus can potentially speak many times to the player. When the player returns to the painting, having advanced to a new game state, the painting will be capable of giving the player another message about how to proceed. This character is apparently sympathetic to the player's motivations and assists with short clues.

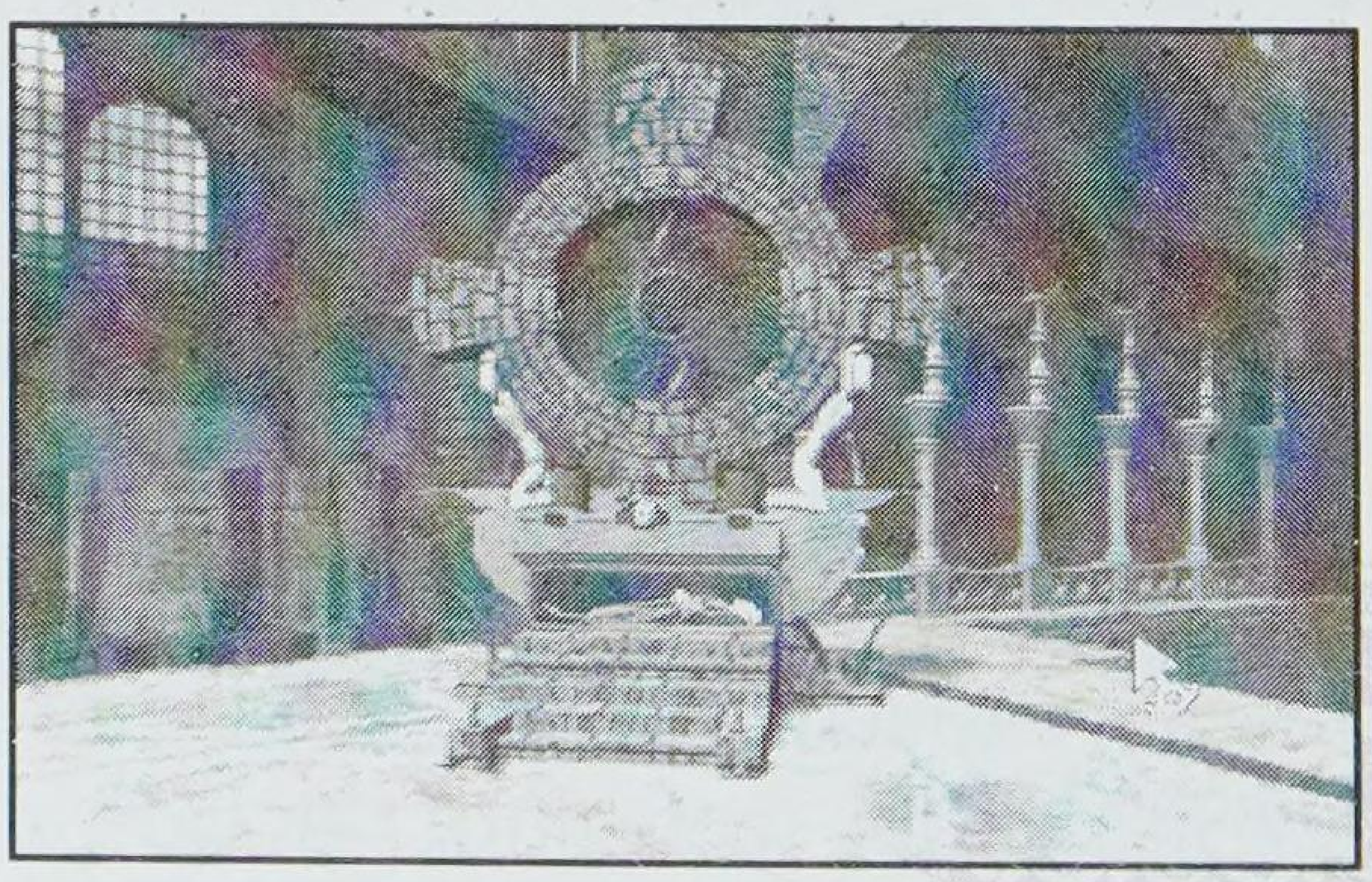
Leave the close-up, turn Right and move Forward deeper into the temple.



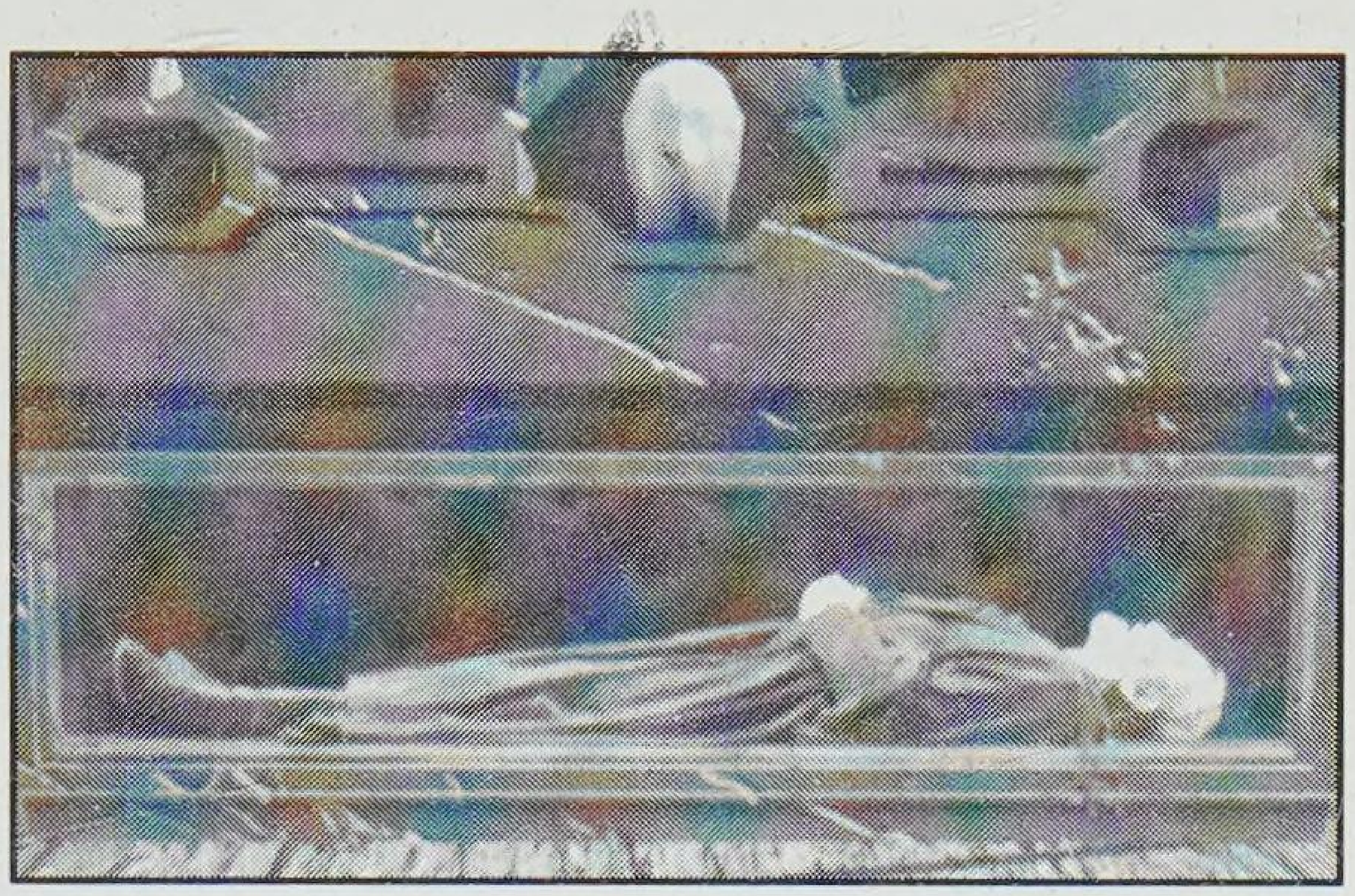
You are standing at the top of a broad staircase at the entrance to the main part of the temple. Above you arcs the great dome, giving impetus to the name "Dome Room" for this area. In the distance is the temple's altar.

Ignore the Nemesis' threats. Look around a bit and you will notice four great sarcophagi, the final resting places of the four alchemists. Well, presumably final.

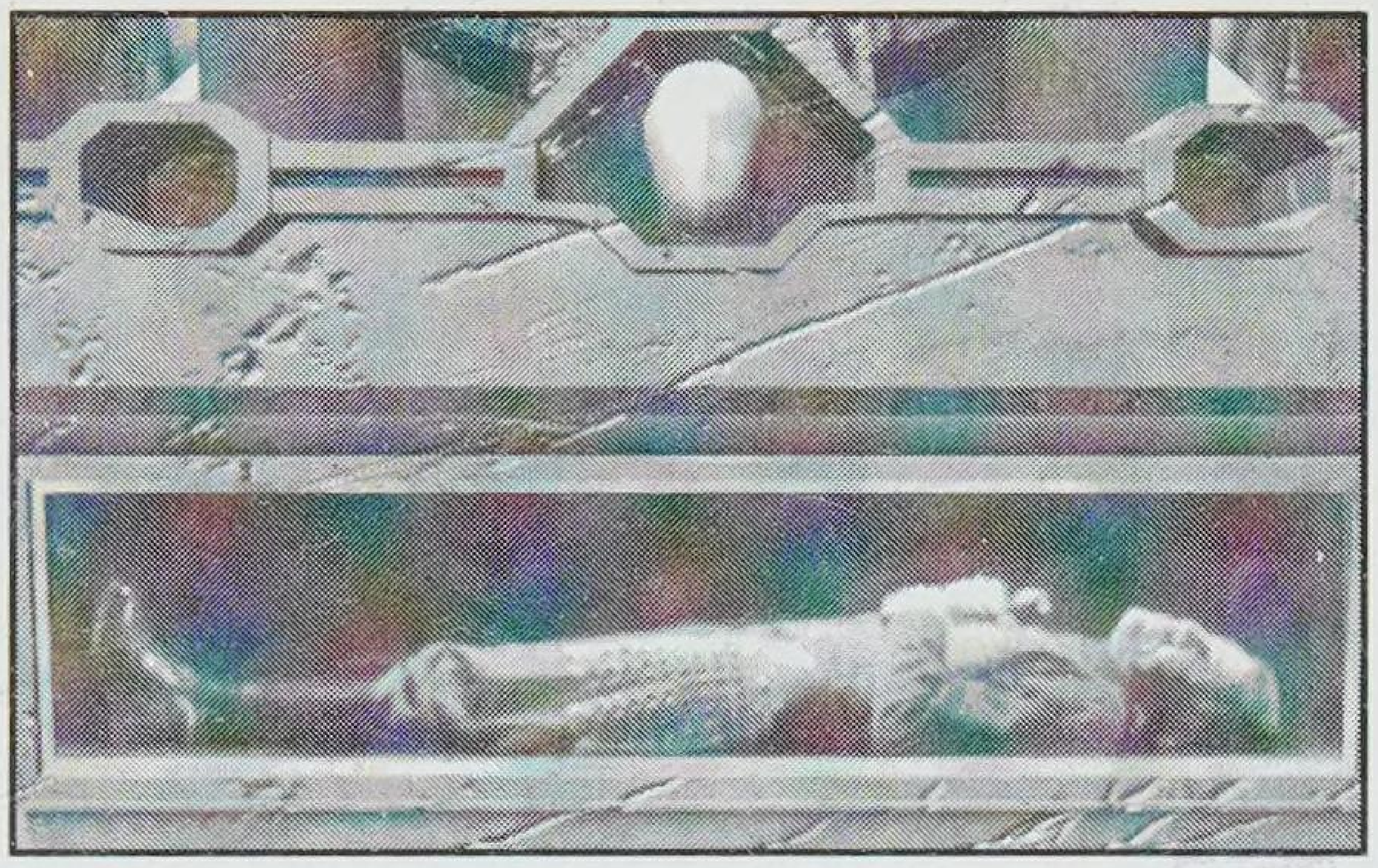
Nearest to you; Malveaux is to the right, Kaine is to the left. Farther away; Sophia is on the left, Sartorius on the right. Move to the near right-side sarcophagus—Malveaux's.



All of the sarcophagi are identical except for who's entombed inside. Above the casket portion there is a medallion-like stone circle supported by a pair of gilded statues. If you click on any of these areas now, you will see through and beyond them. Bishop Malveaux is clothed in religious vestments. Click on his body.

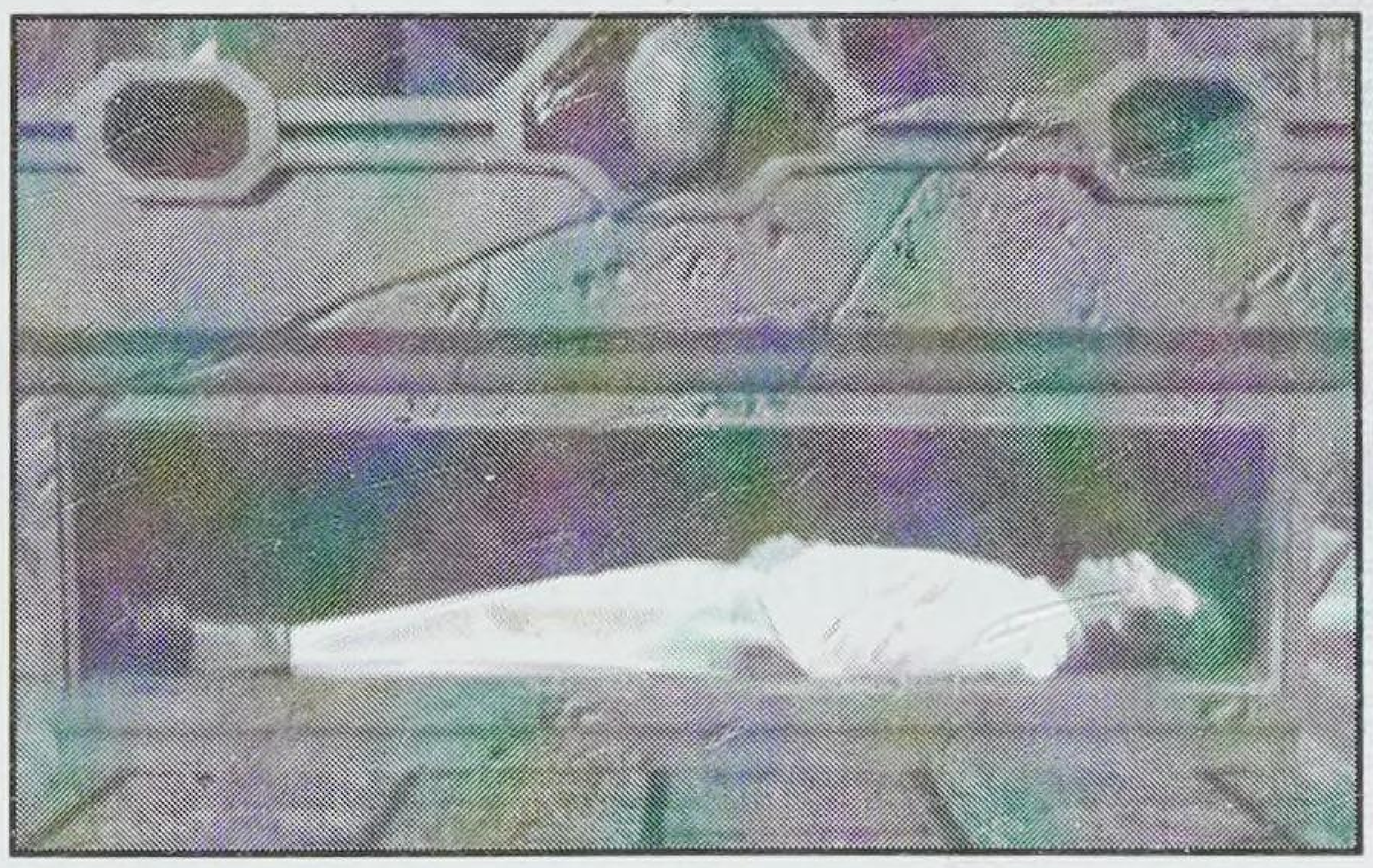


The corpse appears to move, then speak. His spirit warns that you are in danger and asks that you bring him fire. The video sequence ends and the body becomes still. Click on Malveaux again and he will give you some more information. The third click (and video sequence) shows his struggling spirit. When you're finished, leave the close-up, turn around and move Forward to General Kaine's sarcophagus.



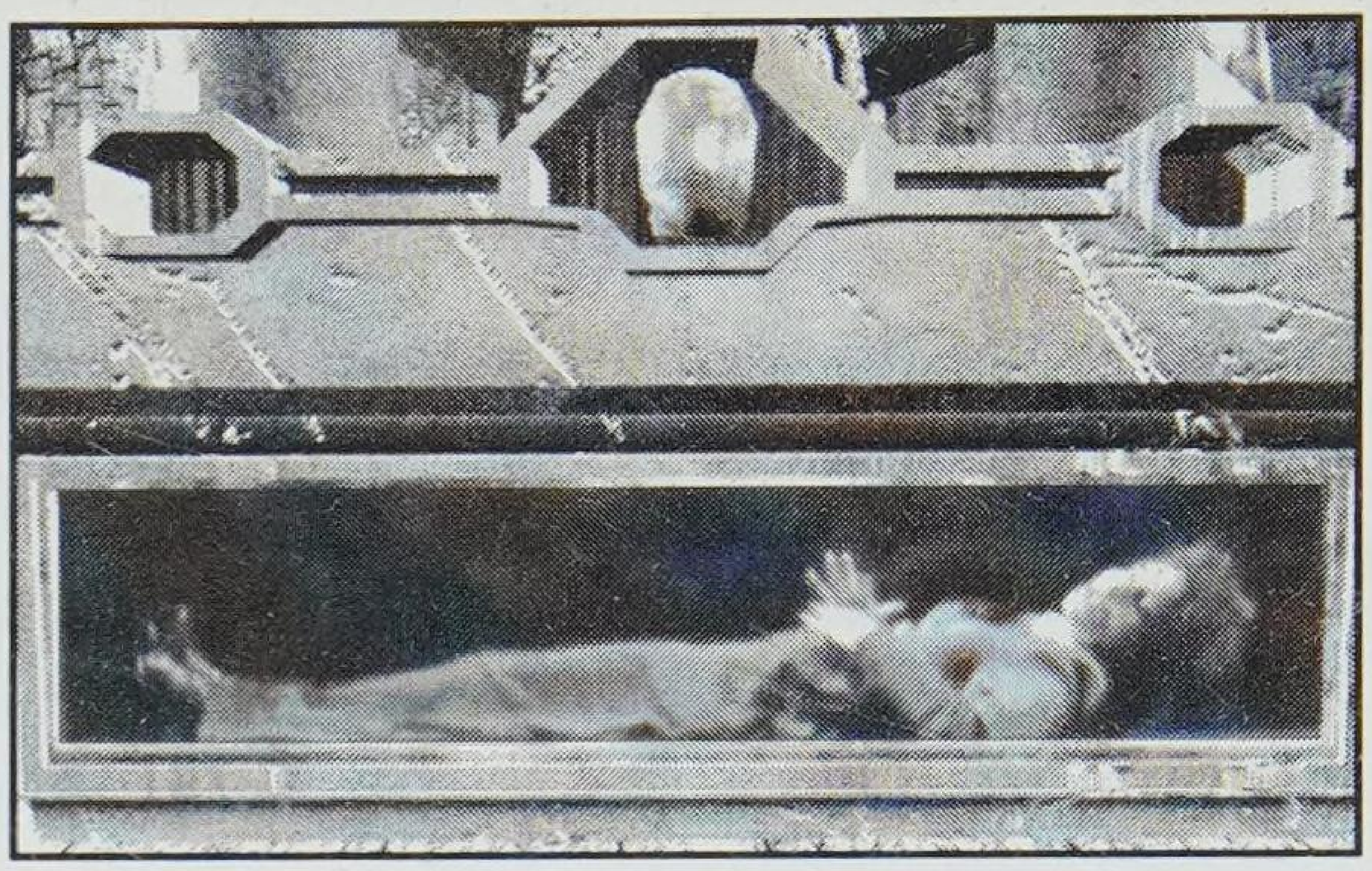
The same general sequence is repeated at all of the sarcophagi. Kaine, too, warns you against the Nemesis and offers riches in return for some earth.

When you're finished with Kaine, turn Left and move Forward toward the right altar steps in the distance. Once there, turn around—this is also the node for the sarcophagus of Dr. Sartorius. By now, you know the rest of our sarcophagus drill.



The good doctor accuses the Nemesis of murder and tells you that he needs air. And, of course, the Philosopher's Stone. When he finally leaves you, gasping, leave Sartorius.

Sophia calls for General Kaine and warns that you might be trapped in the temple forever. She wants you to bring her water and speaks of the Quintessence.



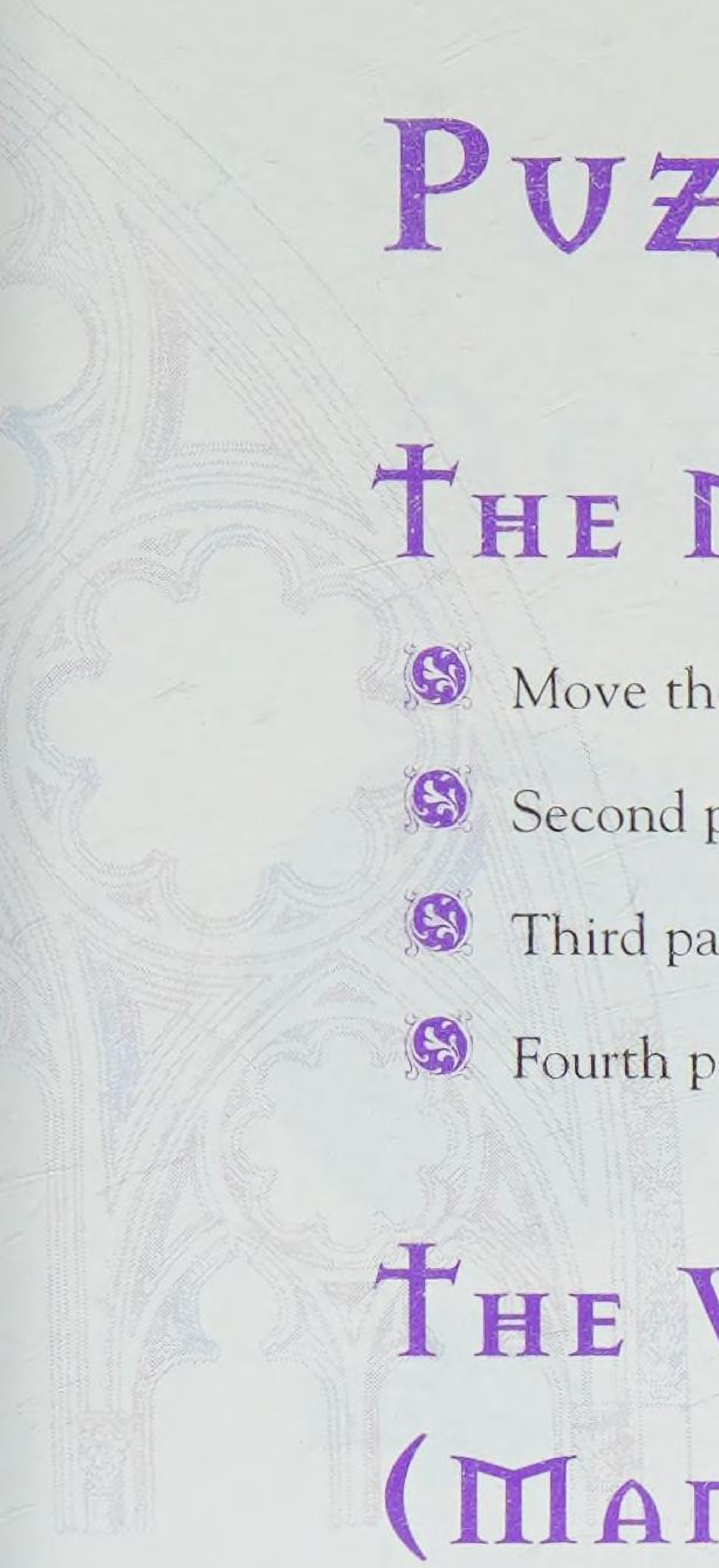
NOTE:

Each of the four alchemists gets two speeches when you first meet them here in the Dome Room. If you click on any of them a third (or fourth, or fifth, etc.) time, all they will do is grunt and groan and gasp.

The Itinerant Adventurer portion of Zork Nemesis is now over.

- You have met the spirits of the four alchemists.
- Each has tasked you with bringing to them the basic element from which they get their power and with which they are identified.
- You have learned that someone, most likely an alchemist, tortured and killed the four but...
- Their spirits have been trapped by someone, or something, they fear—the Nemesis.
- There also seems to be some connection between Nemesis and the musician Alexandria.
- Alchemy appears to be intermixed with everything.

There is much of the temple that we haven't explored yet, but most of that will be done as part of the four Element Quests. The cast of characters is in place, a story is unfolding, and mysteries are begging solutions. The game's difficulty factor is on the rise.



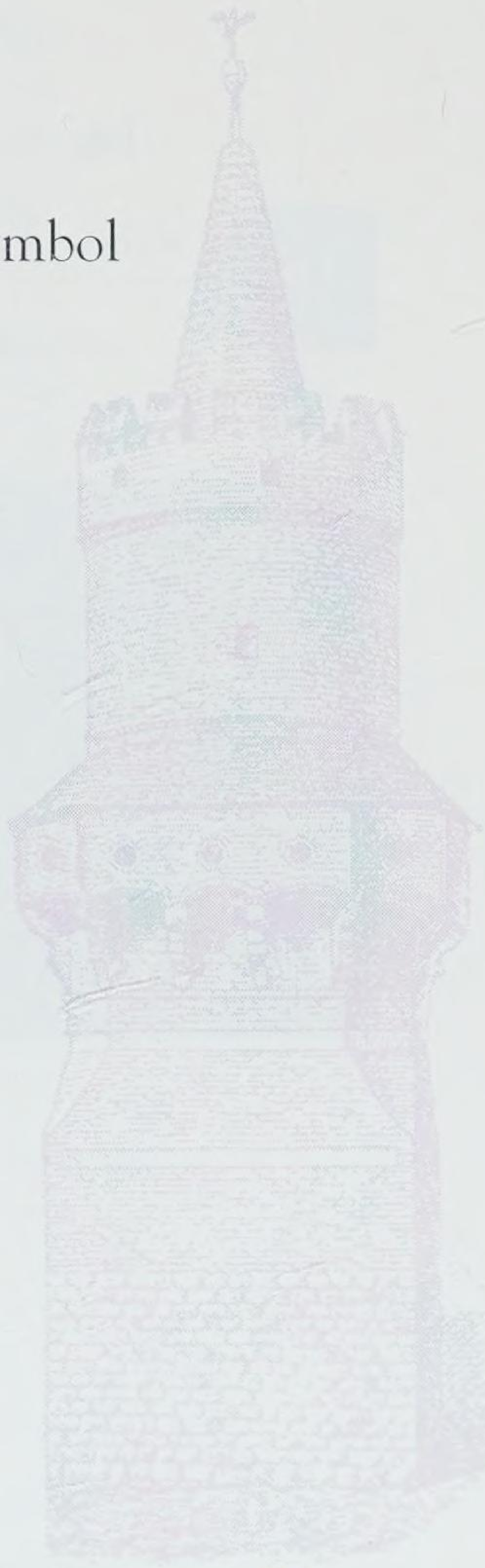
PUZZLE SOLUTIONS

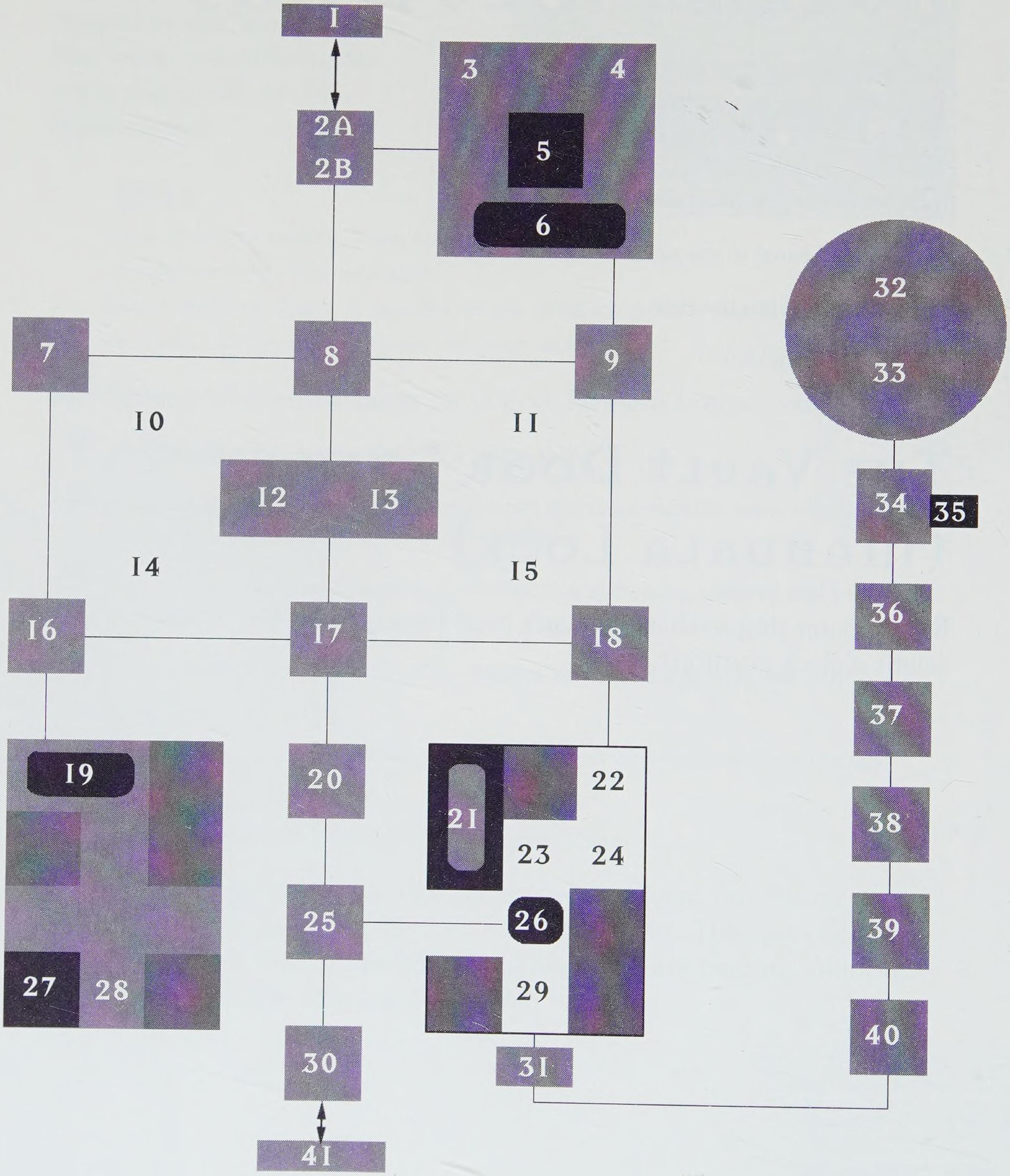
THE MAP PANELS:

- Move the first panel to the left
- Second panel to the right
- Third panel to the right
- Fourth panel left

THE VAULT DOOR LOCK (MANDALA LOCK)

Rotate outer ring so that the man's head lines up with Fire symbol (eight o'clock position).

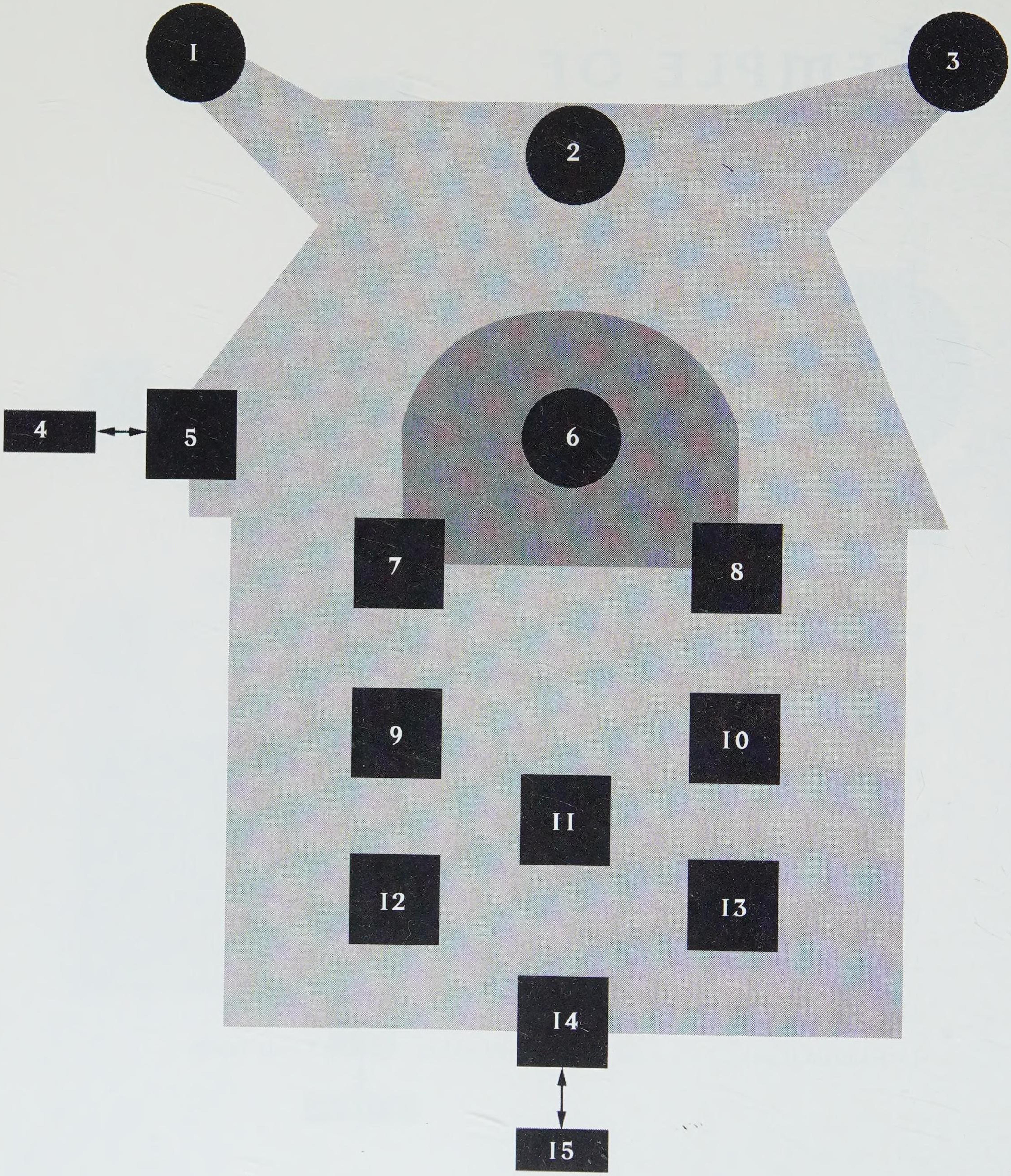



2A
2B

TEMPLE OF AGRIPPA MAPS

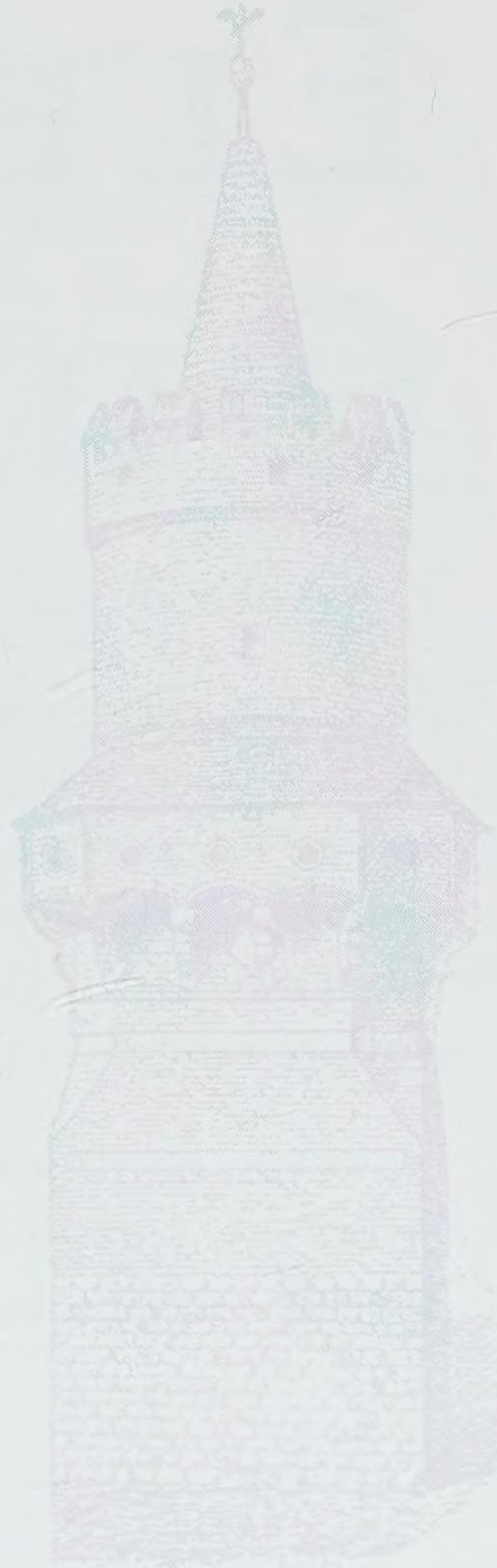
TEMPLE OF AGRIPPA (PART I)

1. Dome Room
2A. Venus Painting
2B. Hallway
3. Locked Door
4. Sundial
5. Gazebo
6. Garden
7. Cloister
8. Cloister
9. Cloister
10. Temple Courtyard
11. Temple Courtyard
12. Fountain (West)
13. Fountain (East)
14. Temple Courtyard
15. Temple Courtyard
16. Cloister
17. Cloister
18. Cloister
19. Alchemy Lab
20. Hallway
21. Books & Frame
22. Orb Dagger
23. Library
24. Giant Globe
25. Outside Library
26. Library
27. Loft (Top of Ladder)
28. Brass Medallions
29. Star Charts
30. Temple Entry
31. Secret Passage
32. Hooks & Candles
33. Candle Room
34. Entry
35. Mirror
36. Door
37. Sundial
38. Vault
39. Corridor
40. Corridor
41. Outside Temple


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

TEMPLE OF AGRIPPA (PART 2)

1. NW Minaret (Earth Quest)
2. Orrery
3. NW Minaret (Air Quest)
4. Water Quest
5. Base of Stairs
6. Altar
7. Altar Stairs
8. Altar Stairs
9. Sophia's Sarcophagus
10. Sartorius' Sarcophagus
11. Dome Room (center)
12. Malveaux's Sarcophagus
13. Kaine's Sarcophagus
14. Dome Room Entry (top of stairs)
15. Temple (Part 1)



Act I

THE ELEMENT QUESTS

The problems and puzzles in Zork Nemesis have just become more difficult to solve.

Zork Nemesis is constructed as a "nonlinear" game. What this basically means is that most of what you do during the game can be done in just about whatever order you choose—the game doesn't force anyone into any *one* specific course of action. A good example of this was our exploration of the temple. We could have strolled forward from the temple entry doors and encountered the four alchemists right away, or we could have explored more—or not visited a particular place, like the garden.

However, nonlinear does not mean that there aren't specific things that need to be done before you can go further into the game. You cannot move on to **Act II**—The Portal Worlds—until all of the four Element Quests have been completed. This is done when you have returned the elements in question to the spirits of the individual alchemists. On the other hand, the order of undertaking or finishing the quests is of no importance.

Each of the four quests in front of you is constructed pretty much the same way—they come in pairs. The first deals with getting into the areas where the particular element can be found—entry or lock puzzles. The second major puzzle concerns the element itself—figuring out what form the element is in and how to take it.

That's what needs to be done now. When all four quests are completed and more of the story is revealed, you will then be faced with a final conundrum—how to get to the Portal Worlds.

From the Zork Nemesis Design Docs

"Puzzle Landscapes:

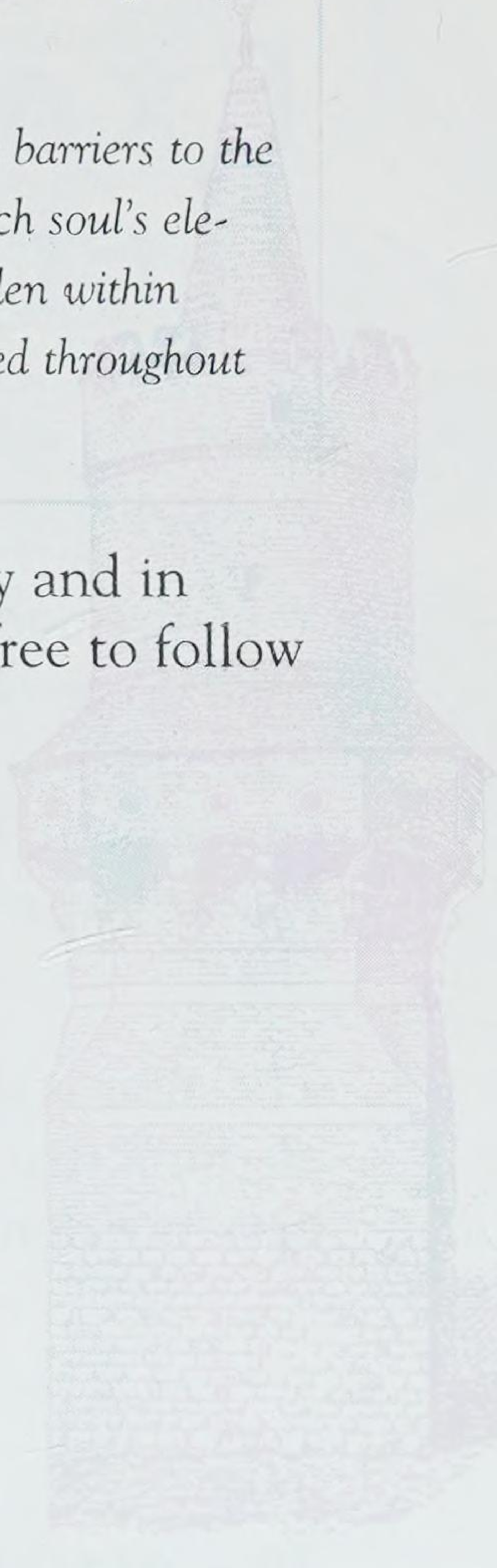
The puzzles that populate Nemesis are developed from the story. Objects are hidden because the characters have a motivation to make them secret or, in the case of the temple, they reflect the magic of the Nemesis.

There are three puzzle themes in Nemesis:

- *Art and sculpture as devices in the puzzle landscape*
- *Alchemical, astrological, and mystical correspondences*
- *Mirrors/reflections as a metaphor for truth and illusion*

In **Act I**, *the puzzle sets are barriers to the discovery and retrieval of each soul's element. The elements are hidden within puzzle sets that are distributed throughout the temple."*

In the interest of clarity, we will solve each quest individually and in individual sections. If you want to set out on your own, feel free to follow any order that appears to you.



WHAT'S AHEAD

- The four Element Quests:

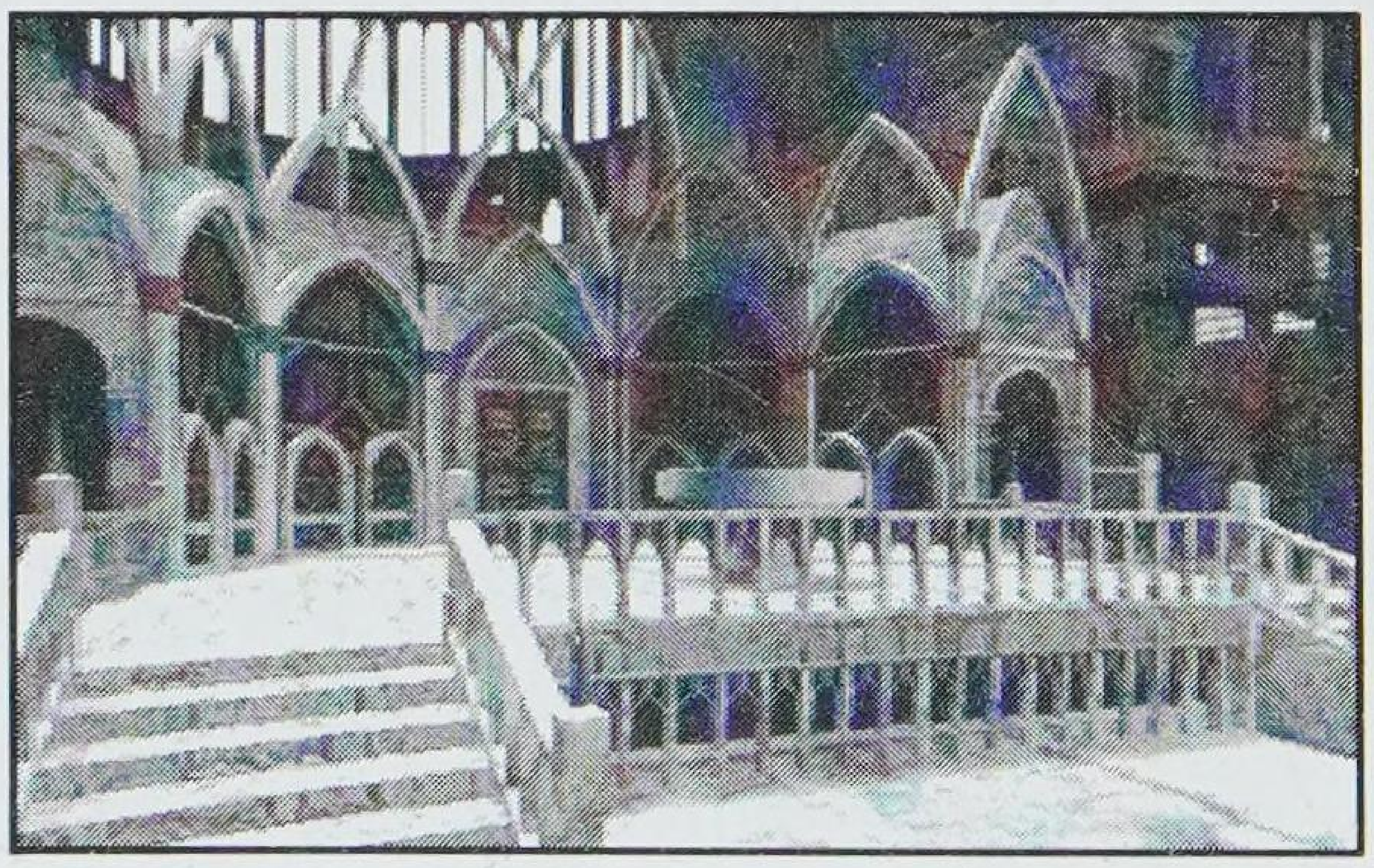
    Fire for Bishop Malveaux
    Water for Madame Sophia
    Air for Dr. Sartorius
    Earth for General Kaine

- The Sundial Lock Puzzle
- The Candle Flame Puzzle
- The Flute & Fountain Puzzle
- The Icicle/Water Puzzle
- The Mosaic Puzzle
- The Gas Puzzle
- The Fist Lock Puzzle
- The Observatory Stairs Puzzle
- The Mine Cart Puzzle

EXAMINING THE ALTAR

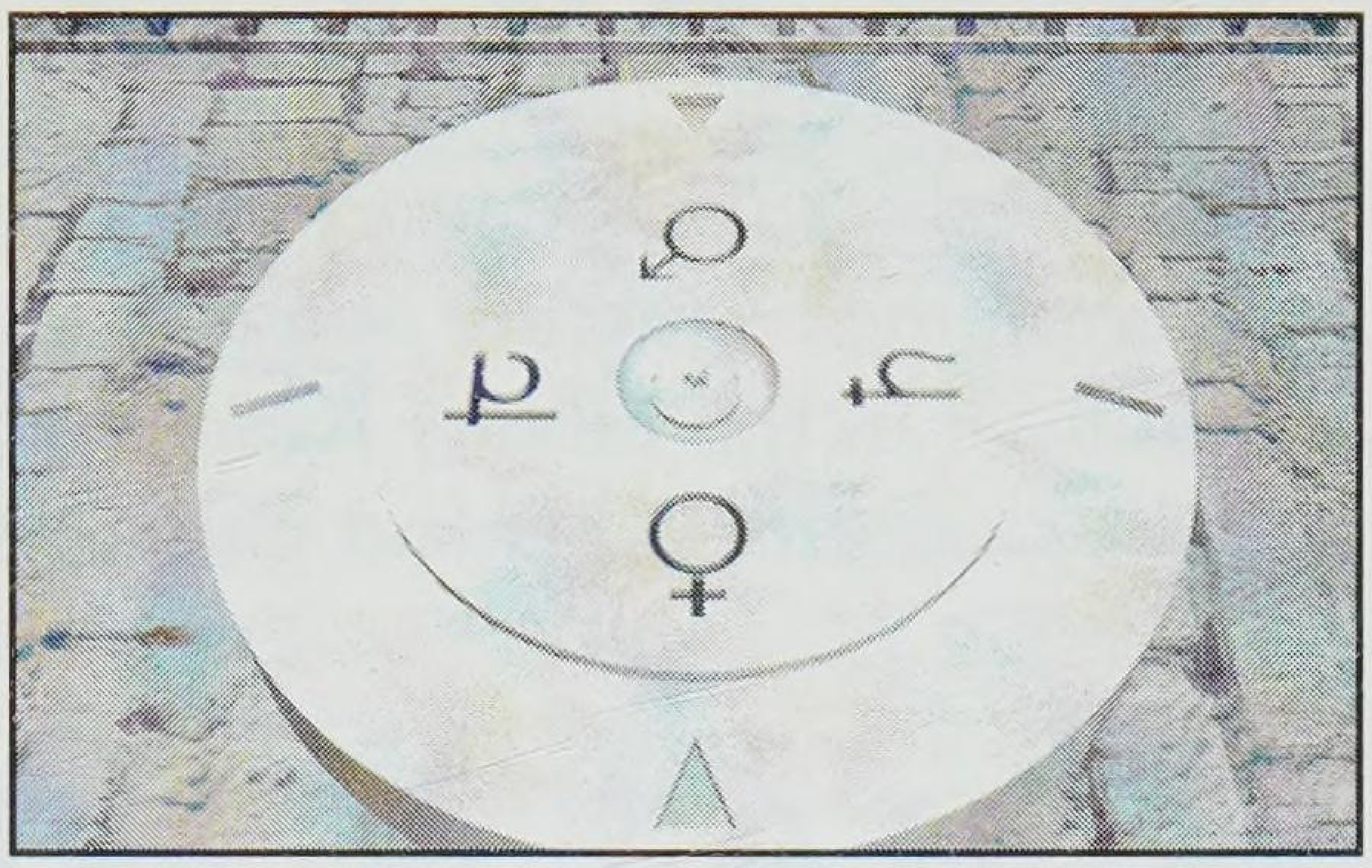
Before we start out on the first of the quests...

You are standing beneath the great dome of the Temple of Agrippa. If you have completed one or more Element Quests, you will be standing behind the altar.



The altar is situated on a raised platform that can be accessed from any of four short staircases. If you have not done so already, climb up to the altar platform and look around.

At the rear of the altar there is a door that cannot be opened. Move to the altar.



There is a depression in the center surrounded by four planetary symbols. Inside the depression are symbols for the sun and the moon. On the altar's circumference are four wedge-shaped symbols. These represent the different elements you must find. The altar, and the events that took place, and will take place, are central to Zork Nemesis' story. Each time you finish an Element Quest you will be transported here for the element to be returned to its proper location on the altar. Those locations are the symbols themselves.

For the moment, however, the altar remains another tourist snapshot.

FROM THE ZORK NEMESIS DESIGN DOCS

"The temple altar is the central game state device of the game. It indicates what elements, objects, and symbols the player must retrieve to successfully advance and gives the player a sense of visual accomplishment as she advances. The altar was created by the four alchemists..."

QUEST FOR FIRE

Bishop Malveaux's request was for fire—his element. The Magic book's hint contained a picture of a monk, a flame, and a sundial. The map in the journal in the Library nameless book shows Malveaux's symbol in the area beyond the library star panels. Let's go for fire first.

WHAT'S AHEAD

- The Sundial Lock Puzzle
- The Candle Flame Puzzle

USEFUL ITEMS

Object:	Location:	Use:
Sundial gnomon	Temple garden	Rotate the sundial lock
Mirror	Alcove in Candle Room	Locate the correct candle
Candle	Candle Room	Object of the quest

Critical Path

We have already taken the gnomon from the sundial in the garden, but if you elected not to at the time, or are just joining us at this point, do so now. We'll meet you at the painting of Venus.

The Venus hint system looks to the last place you were, relating to any specific quest. Check in with her now if you just obtained the gnomon or if you haven't received her clue yet.

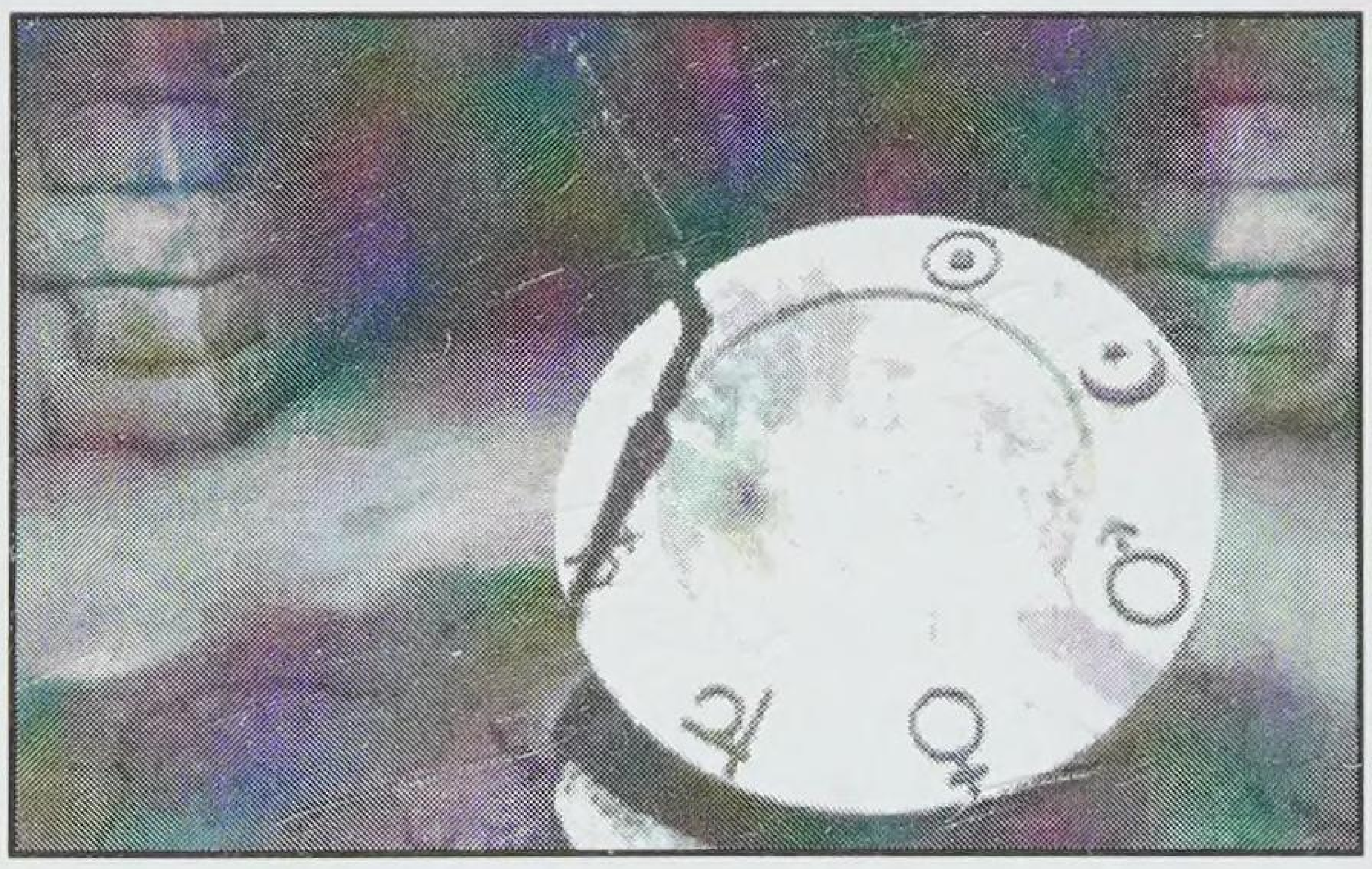
Next stop: the gnomon-deficient sundial in the Vault Room beyond the library.

The Sundial Lock Puzzle

Get to the sundial lock close-up. Place the cursor over the small dark hole on the right side—when it highlights, double-click on the hole. The gnomon is now in place.

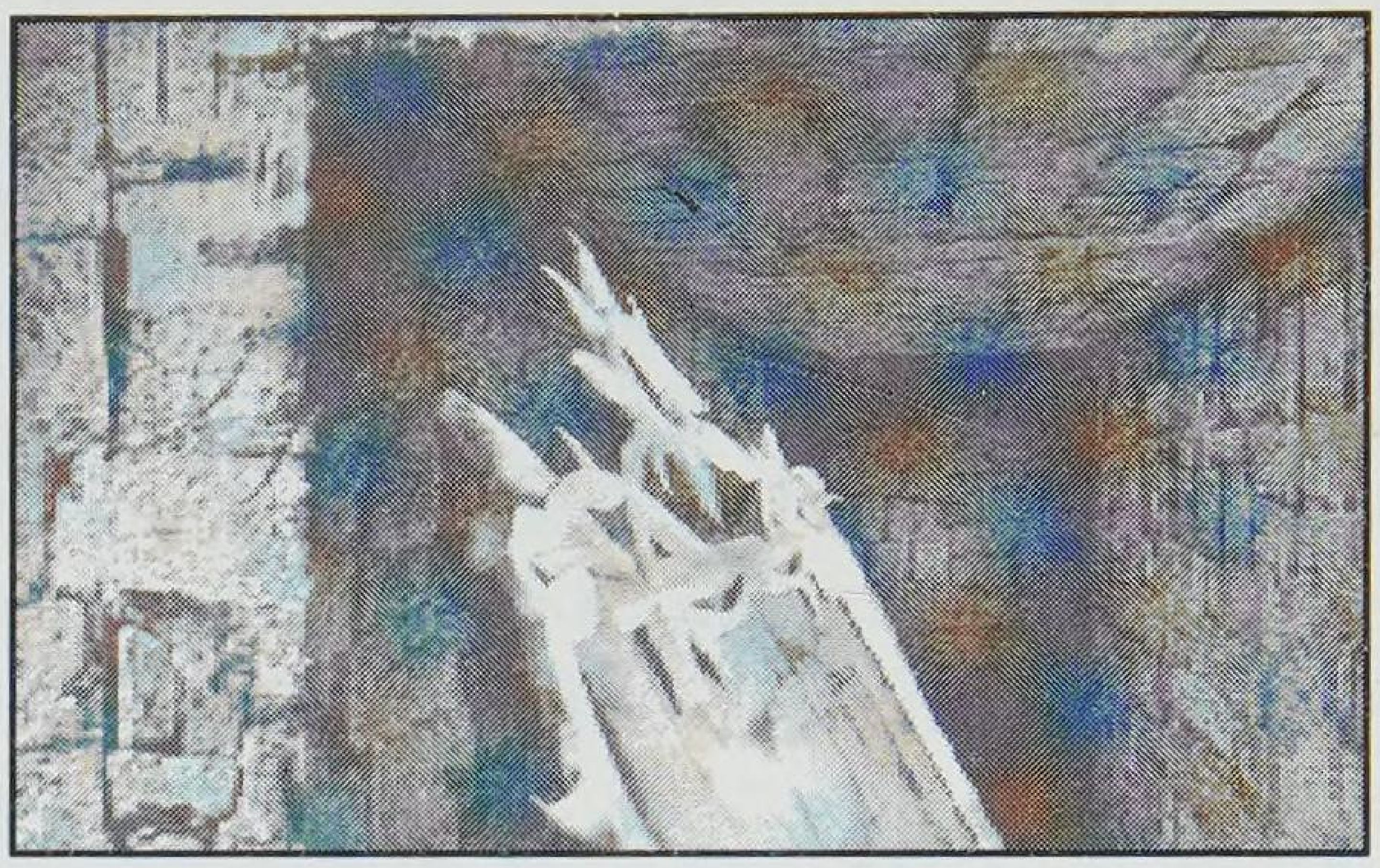
The gnomon acts like a handle—you can now use it to rotate the sundial much the same way as the lock on the vault door.

Holding the mouse button down, rotate the sundial until the gnomon's shadow intersects with Malveaux's planetary symbol. It's the one that is directly above the gnomon before you rotate the sundial. Release the mouse button—a mirror flips and the dial rotates.



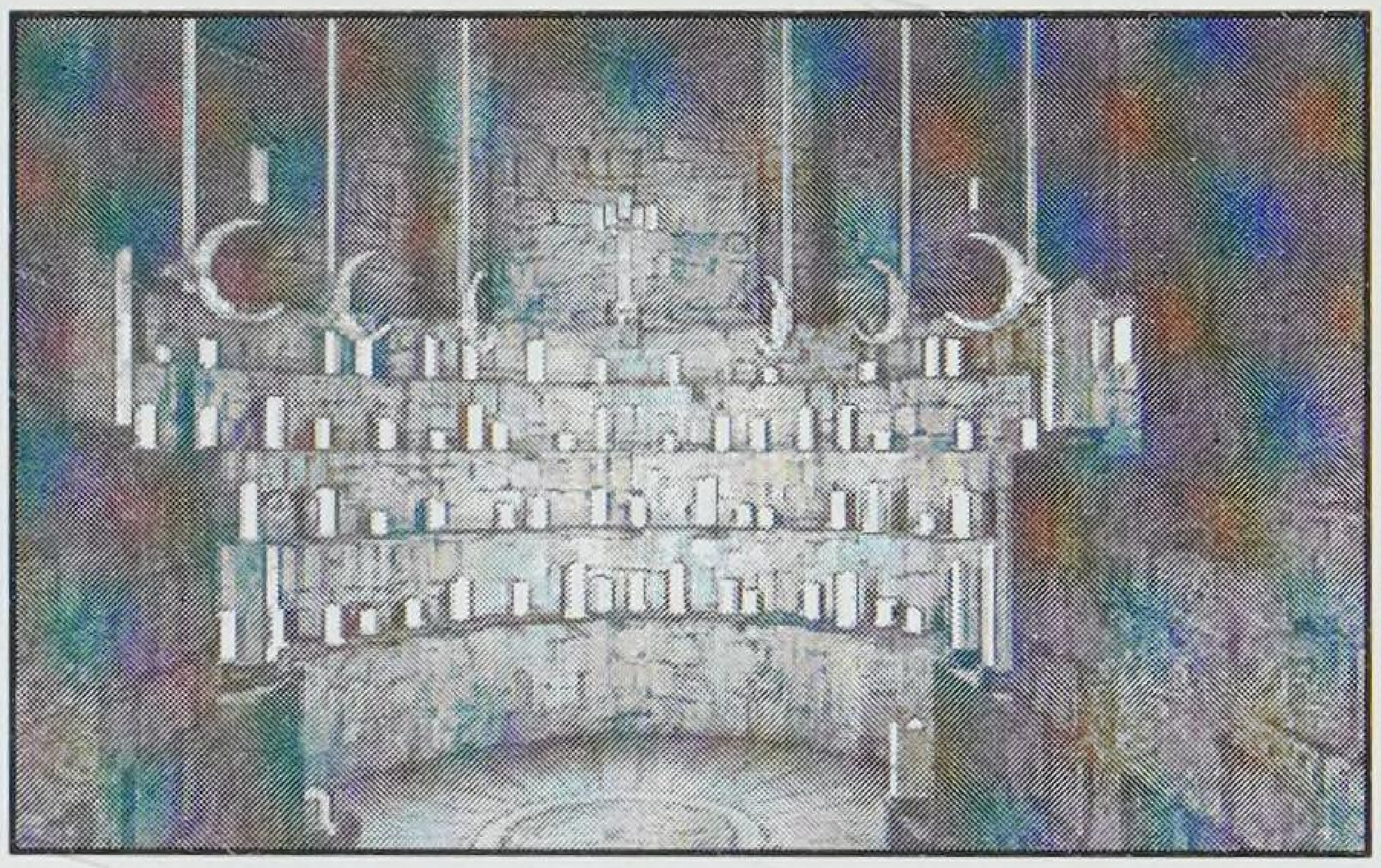
The area beyond the sundial is now accessible. Ahead of you there is a room filled, seemingly, with a thousand points of light. Move around the sundial and Forward into the Candle Room. Stop just inside the door. Turn Right.

THE CANDLE FLAME PUZZLE



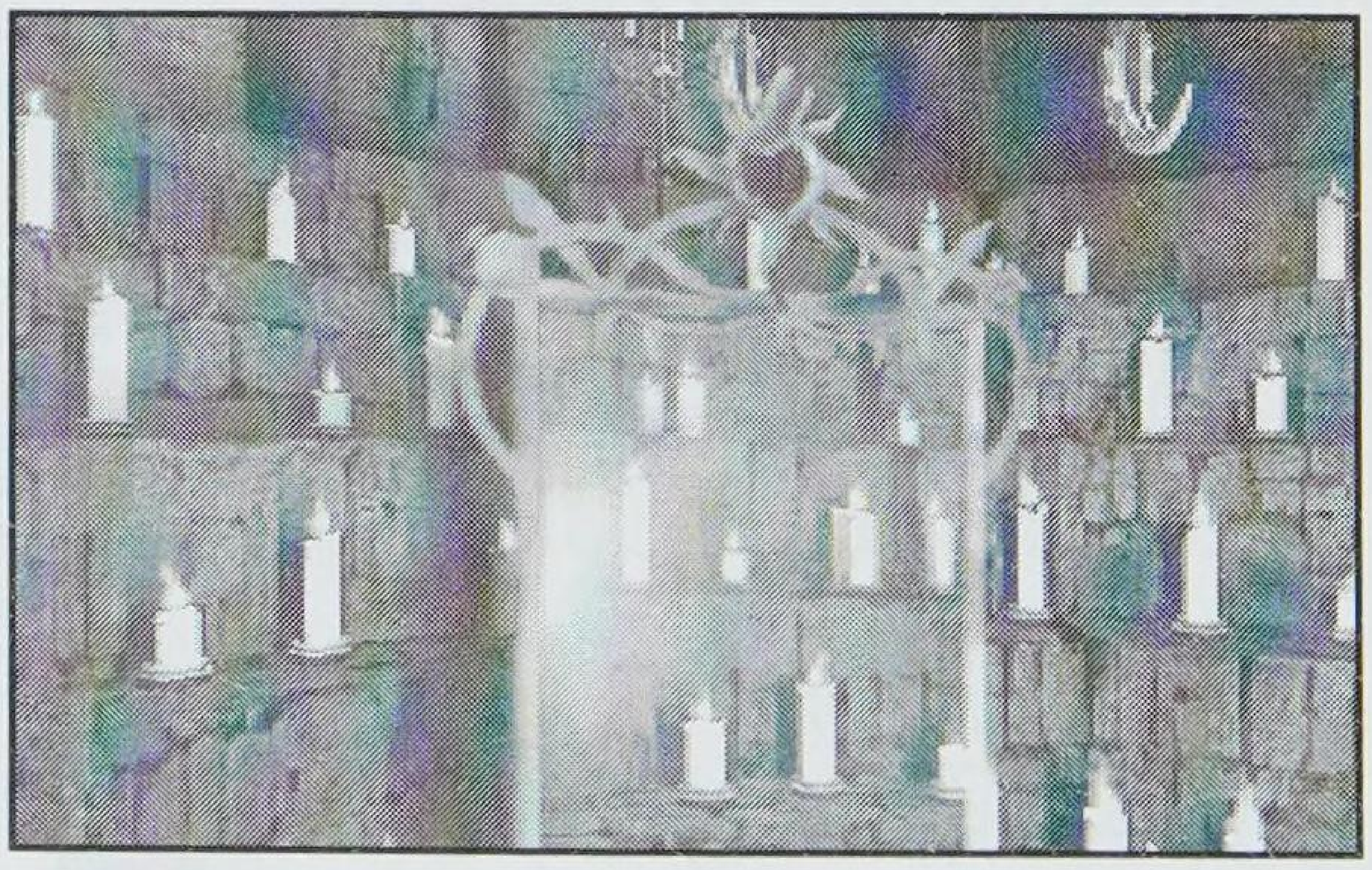
There is a mirror in an alcove in the wall. Remember the design doco excerpt at the beginning of this chapter about the types of puzzles in Zork Nemesis?

"mirrors/reflections as a metaphor for truth and illusion"



Before you take the mirror, move into the Candle Room proper. If one were looking for fire, a room full of lighted candles would be a good place to examine. There is an abundance of fire here.

However, as you move your cursor over the room you will notice that it highlights, but nothing happens when you click on it. You can't pick up any of the candles. Of course, no candles means no fire. Get the mirror now and return.



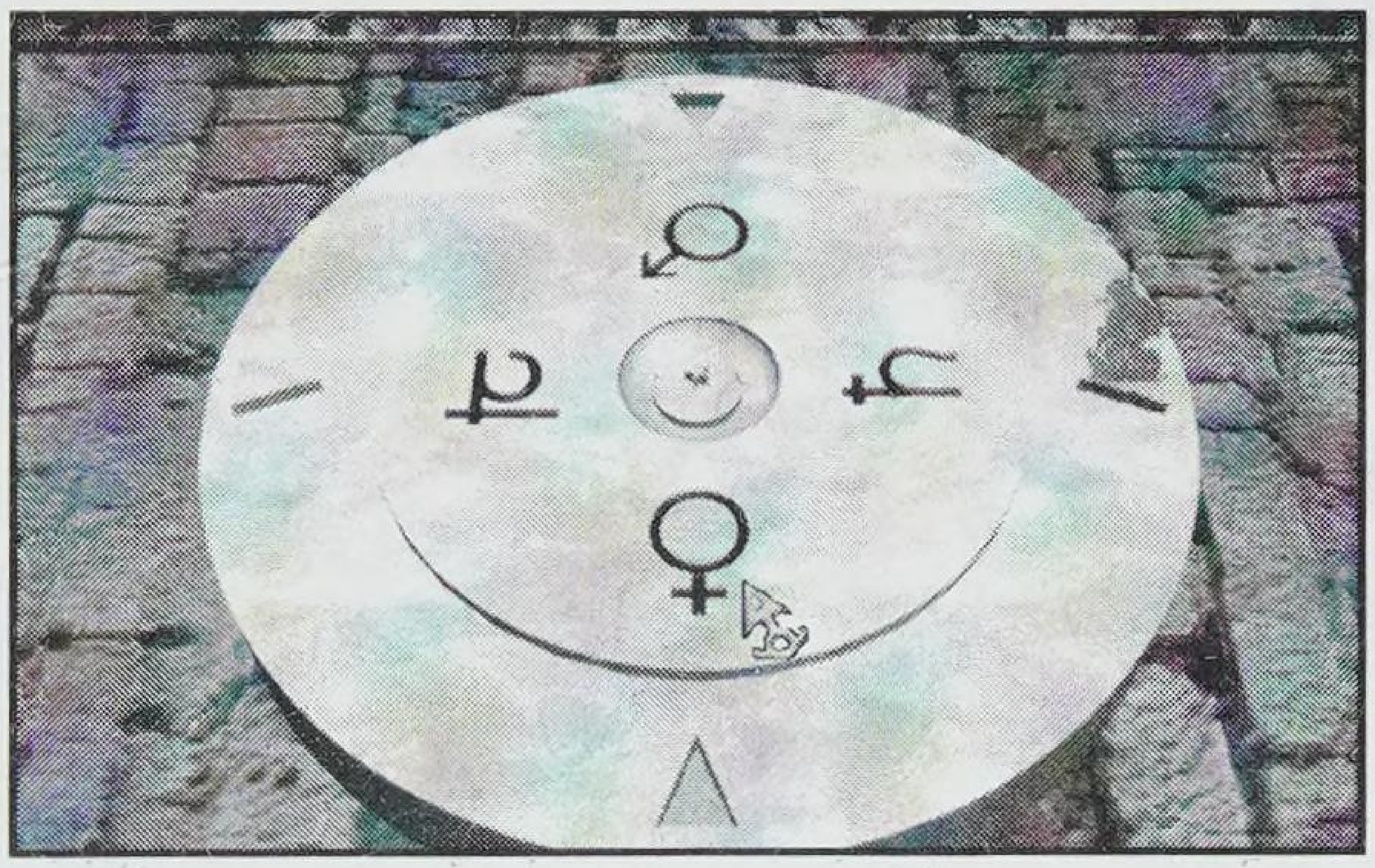
If you look around the Candle Room, you will notice that it has hooks located all around. Hang the mirror on a hook and you will see the candles reflected in it. But if you click on a reflected candle, all you seem to do is take down the mirror.

Hang the mirror on the hook farthest to the left. One of the candle flames is different from the others—the flame reflected in the bottom right corner is blue. *This* is the correct candle and is the fire needed to take back to Bishop Malveaux. Turn around and locate the candle with the cursor—it will highlight when you find it. It's the twelfth candle from the right end on the second shelf up from the floor. Click on the candle, admire the pretty flame for a moment, and then take it.

NOTE:

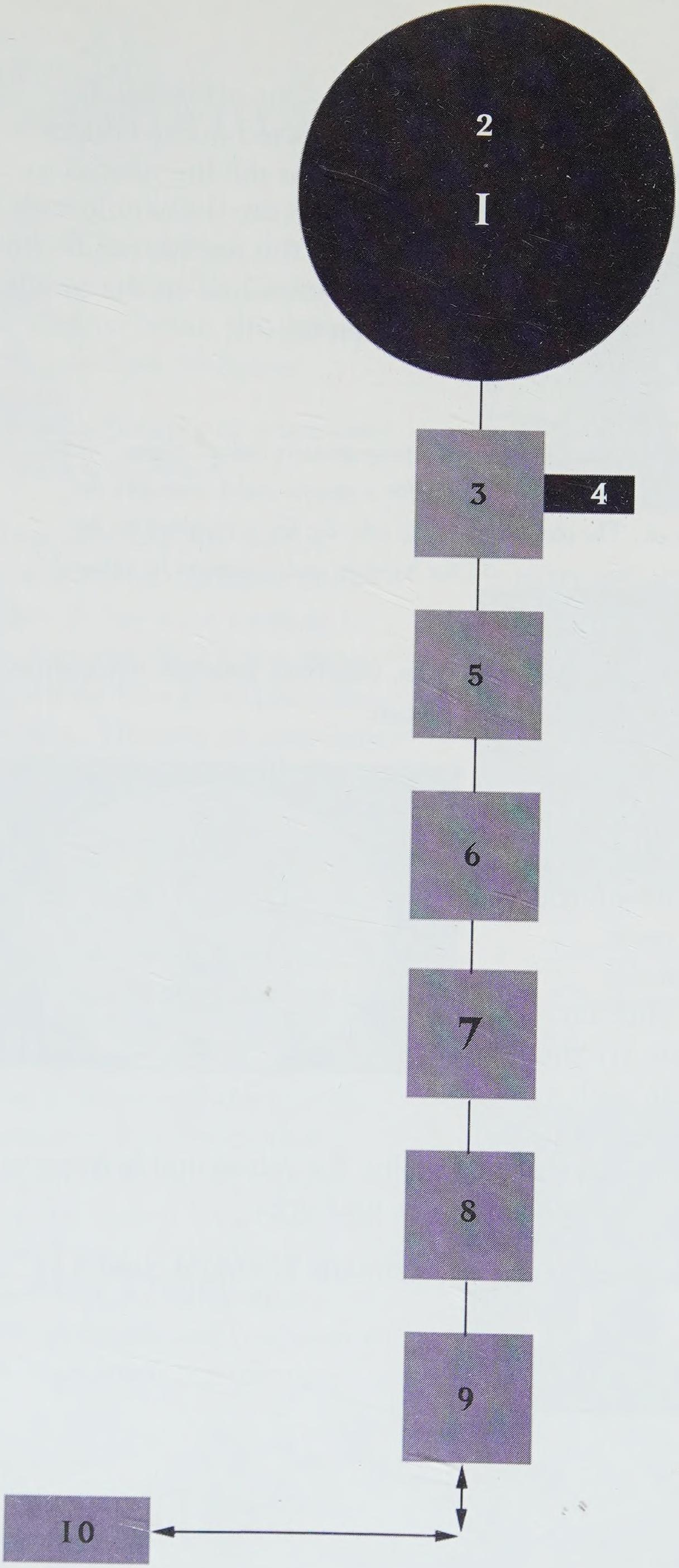
Hanging the mirror is what game designers and programmers call a "trigger." A bit of code is lurking about in the program waiting for a specific event—hanging the mirror on the proper hook. The player's ability to take the fire is triggered by this action. Until this is done, your cursor will not highlight and you won't be allowed to retrieve the element.

Poof! Immediately upon obtaining the fire, you find yourself whooshing away to behind the altar in the Dome Room.



Because Bishop Malveaux was the one who sent out for fire, place it on the Fire symbol next to his planetary symbol—on the far right—by clicking on it. When the wide shot of the Dome Room appears, click on Malveaux's sarcophagus. It's the one in back, on the left, with a shaft of sunlight illuminating it. Listen to the alchemist's speech about aiding the others and helping to bring Alexandria back. That's back to life, we hope.

If this is the last element collected, the dramatic closing sequence of **Act I** will begin.


I

QUEST FOR FIRE MAP

VAULT ROOM & CANDLE ROOM

1. Candle Room
2. Hooks & Candles
3. Entry
4. Mirror
5. Door
6. Sundial
7. Vault
8. Corridor
9. Corridor
10. Library

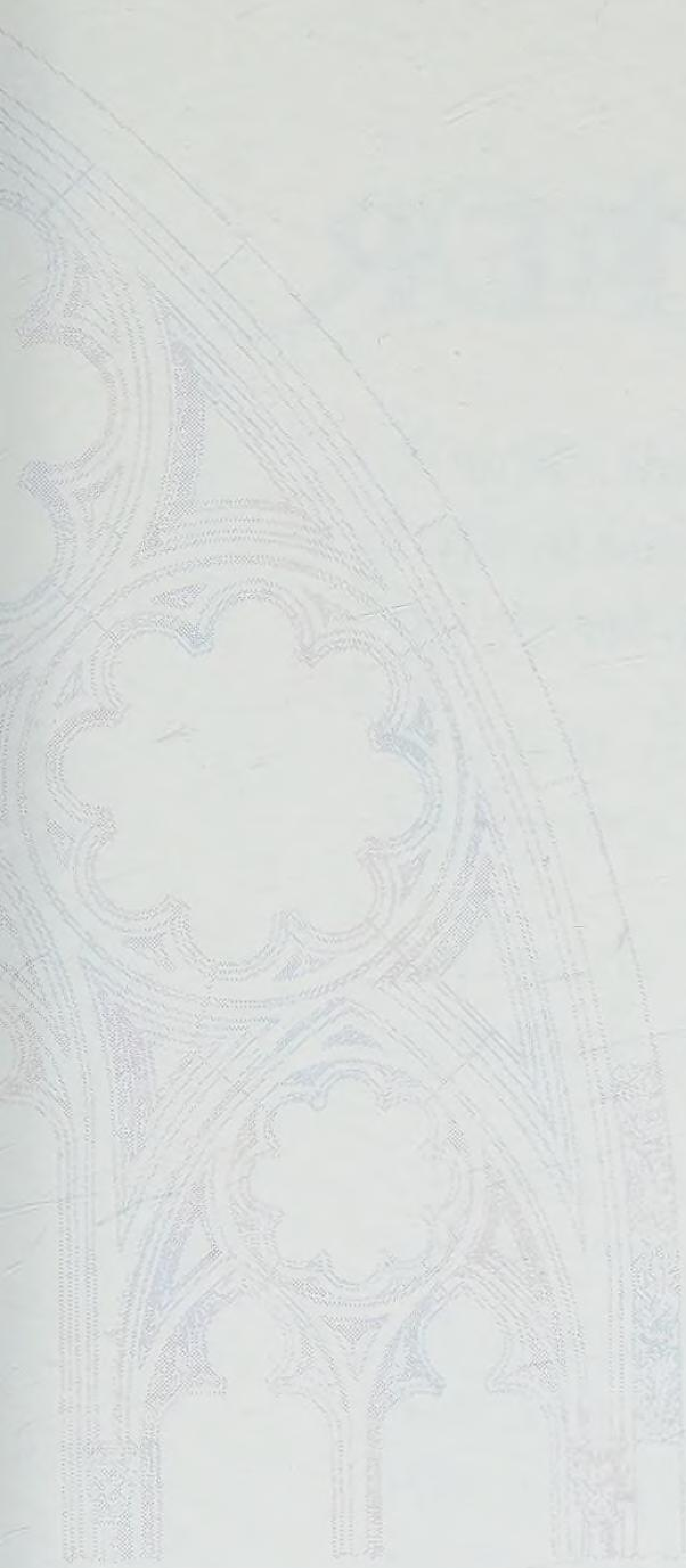
PUZZLE SOLUTIONS

SUNDIAL LOCK PUZZLE:

- Solve Vault Lock Puzzle
- Get gnomon from sundial in temple garden
- Place gnomon in vault sundial
- Rotate sundial until shadow falls on Malveaux's planetary symbol (it's the one immediately above the hole for the gnomon)

CANDLE FLAME PUZZLE (FIRE PUZZLE):

- Solve Vault Lock Puzzle
- Solve Sundial Lock Puzzle
- Get mirror in Candle Room alcove
- Hang mirror on farthest left hook to see candle with a blue flame
- Take flame (it's the 12th from the right end, second shelf up from the floor)
- Click on the flame



QUEST FOR WATER

The four Element Quests can be performed in any order you want. The map in the journal in the Library shows Sophia's planetary symbol in an area to the left side of the altar platform. We're choosing Water for Madame Sophia at this point because it's the closest to the altar.

WHAT'S AHEAD

- The Flute/Fountain Puzzle (the Stairs Puzzle)
- Finding the saw
- The Icicle/Cup Puzzle

USEFUL ITEMS

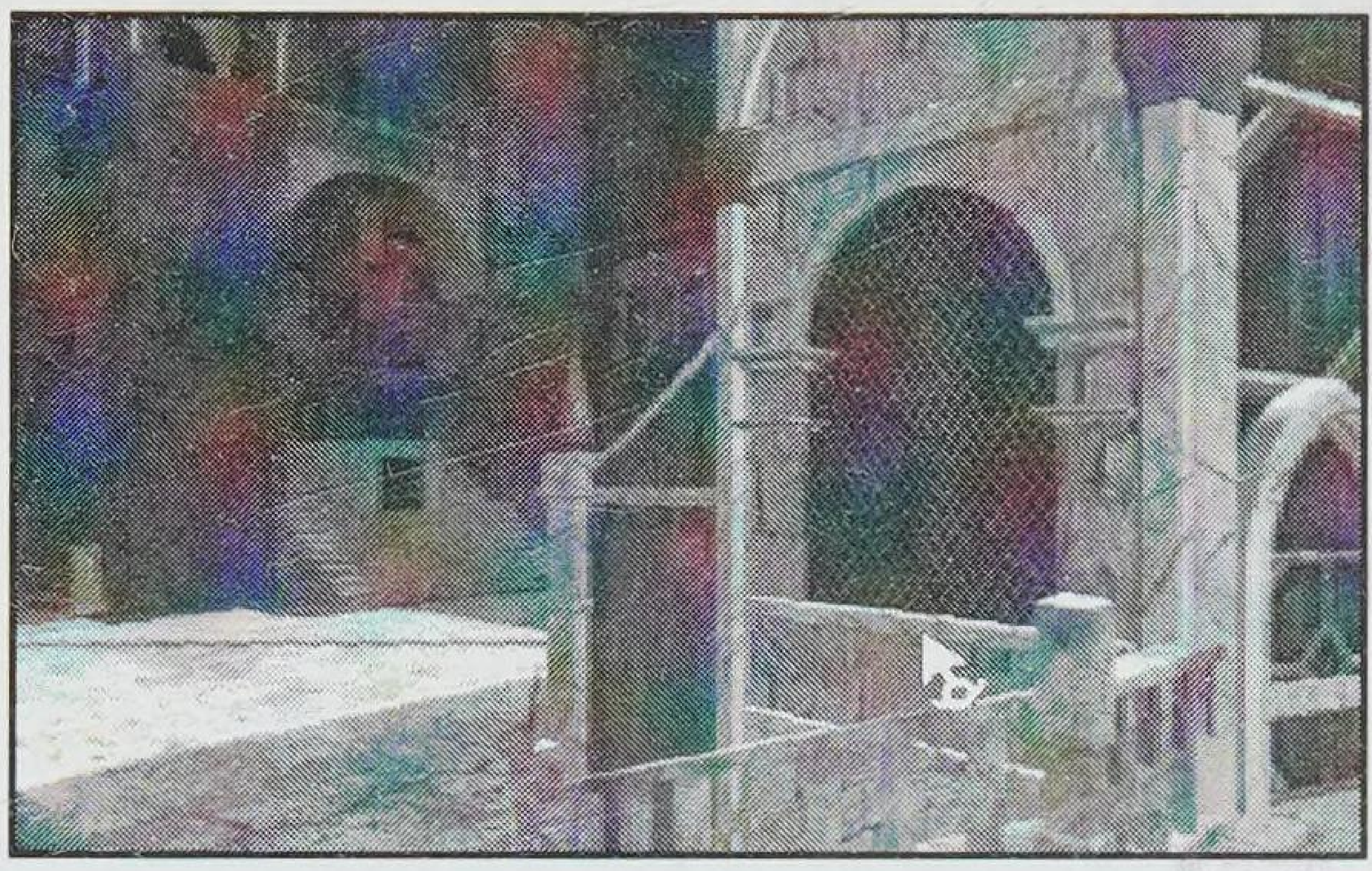
Object:	Location:	Use:
Cup	Escher Room window	Hold icicle & water
Saw	Escher Room construction scene	Get icicle
Icicle	Escher Room window	Melt for water
Water	Cup in Escher Room	Object of the quest

Critical Path

You are standing beneath the great dome of the Temple of Agrippa. If you have completed one or more of the Element Quests, you will be standing behind the altar.

If this is your first quest, make sure you read "Examining the Altar" at the beginning of "The Element Quests" section.

Facing the altar from the rear of the altar platform, turn Right and approach the side stairs.

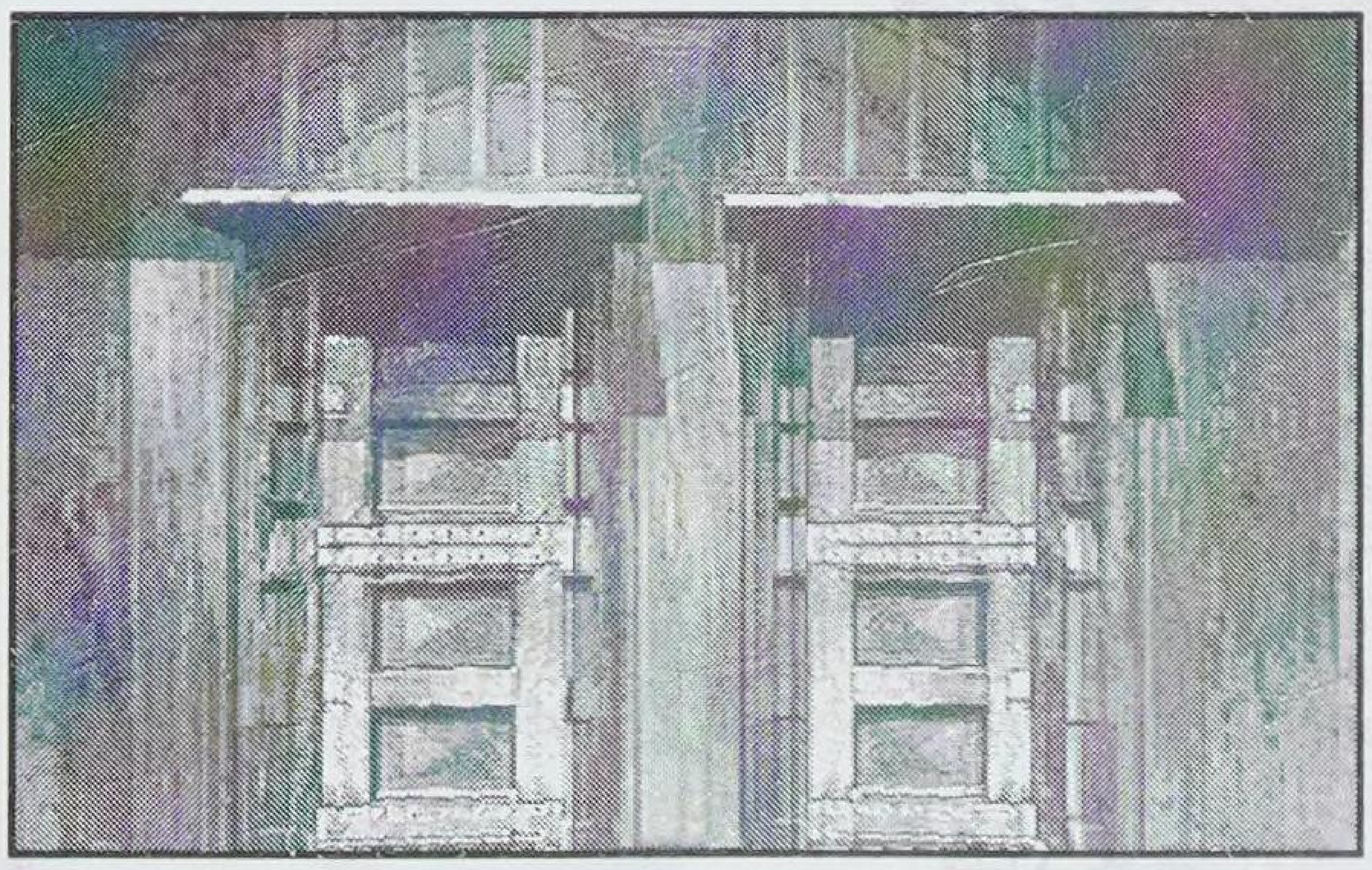


Slightly to the right in the distance, you should see another set of stairs leading up—that's where you need to go. Descend the stairs, turn Right, and move to the base of the stone stairs. Climb up the stairs—it doesn't matter which side you ascend. Continue Forward until you reach the pair of doors. There are alcoves on your left and right sides.

note:

If you just turn around and leave this room now, you will only move once in order to get to the bottom of the stairs, not twice.

Back from the stairs...



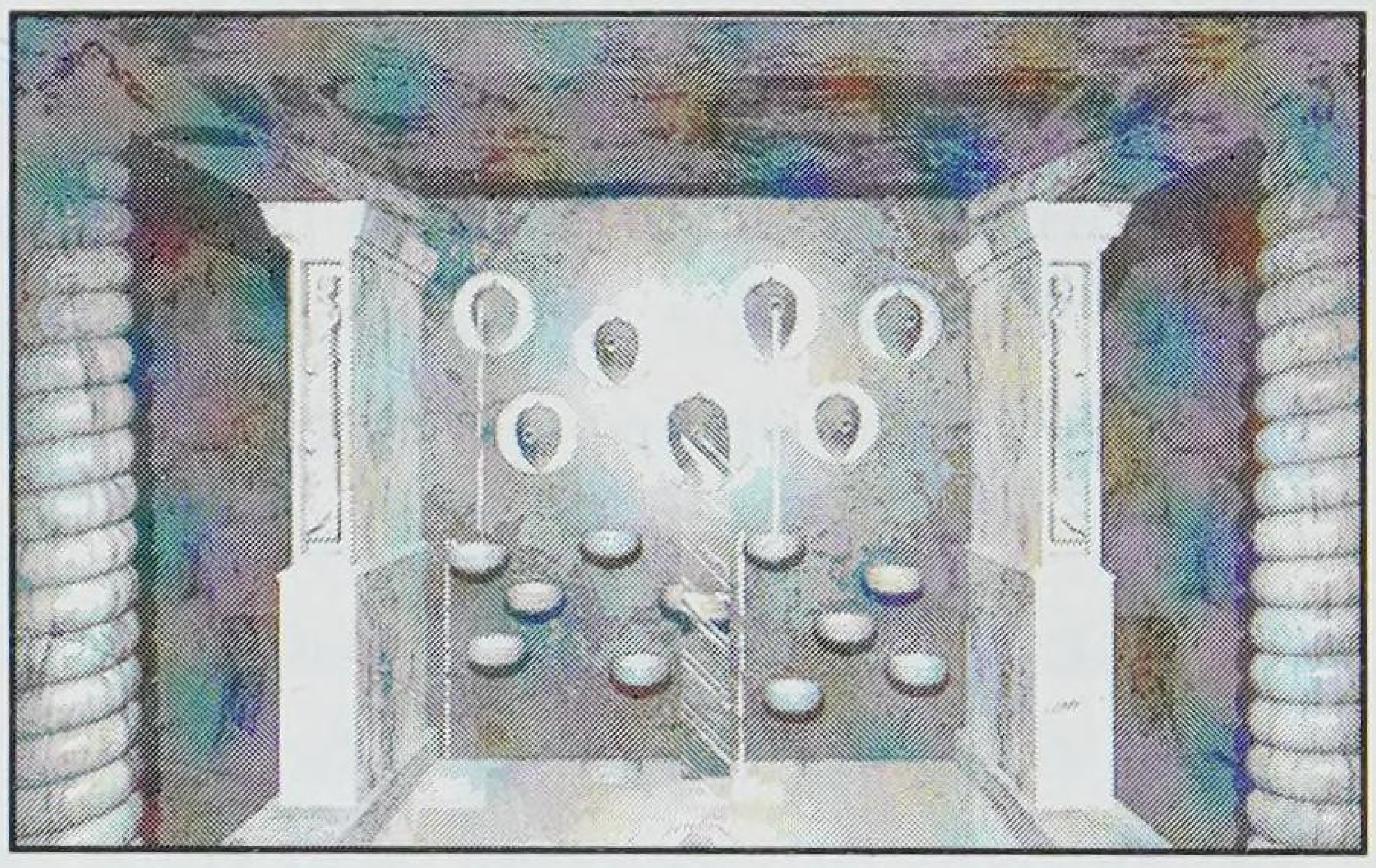
You are standing in front of the doors to the Escher stairs. You need to get to a room beyond them to complete this quest. Select a door, any door—the stairs behind door #1 (as we're naming the door on the left) leads up. Behind door #2, the stairs descend.

Open a door and follow it as far as you can go. Surprise! You're back where you started. Try the other one and you'll get the same result. As you may have guessed, this is a puzzle.

NOTE:

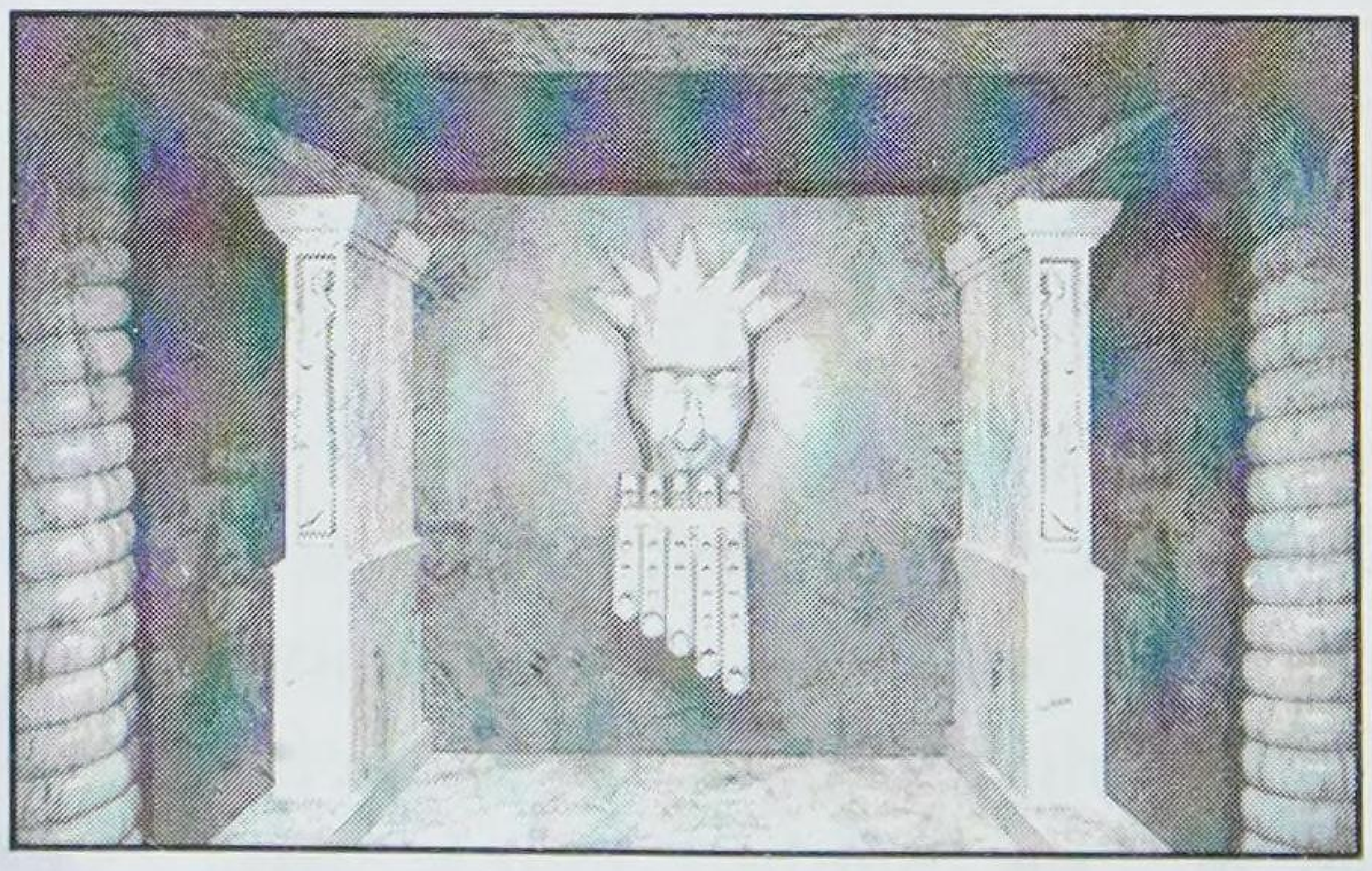
The Escher stairs are named for the artist M.C. Escher and his famous drawings of strange geometries, impossible twistings, and mind-wrenching staircases, which often just kept going up (or down) until they brought you back to where you started.

THE FLUTE/FOUNTAIN PUZZLE (THE STAIRS PUZZLE)



Look around the room. To the right of the doors is an alcove with a fountain set within it. Select the close-up and click around a bit. Water begins to pour out of each spout you click. A musical note is generated as it flows—not Handel's "Water Music," but it still soothes the savage breast.

Jam a bit if you'd like, however, this will not solve the stairs problem. Only a specific sequence of musical notes will work. Turn around to begin this process.



Opposite the fountain is a second alcove—this one containing a carved face blowing into a set of pipes.

From the close-up, click on the "flute." It then sounds a sequence of three notes. This is the melody you need to play at the fountain. Listen to it a few times to set it in your mind. The three notes are: C - F - G, although the little trill on the final note might make it sound like two. Return to the fountain.

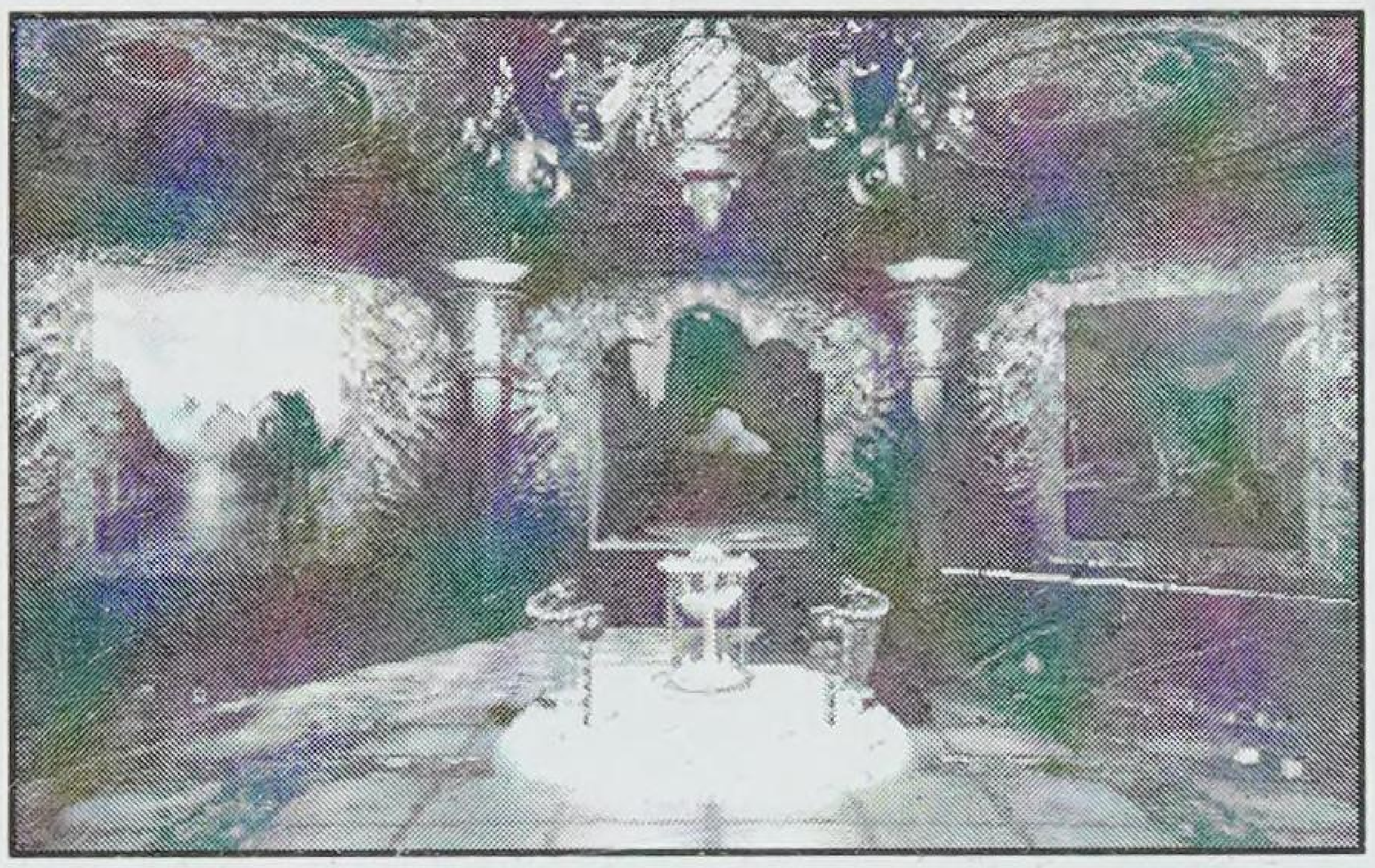
Clicking on the correct spouts, in the correct order, will reproduce the flute's simple tune. If you are musically challenged, the correct sequence is as follows:

1. Spout #1
2. Spout #4
3. Spout #5

If the notes are played correctly, you will hear a creaking sound. Leave the close-up and face the doors once again.

Door #1 (on the left) will now give access to the final area of the Quest for Water—the Escher Room. Door #2 only leads down to a dead end. Open the left door and go upstairs.

You are standing in a circular room with a single window and painted panels in the wall. In front of you on the floor is an hourglass. You can go either to the left or to the right to get a closer look at the panels—let's go to the Right.



Moving from the door inward, the three panels portray the following images:

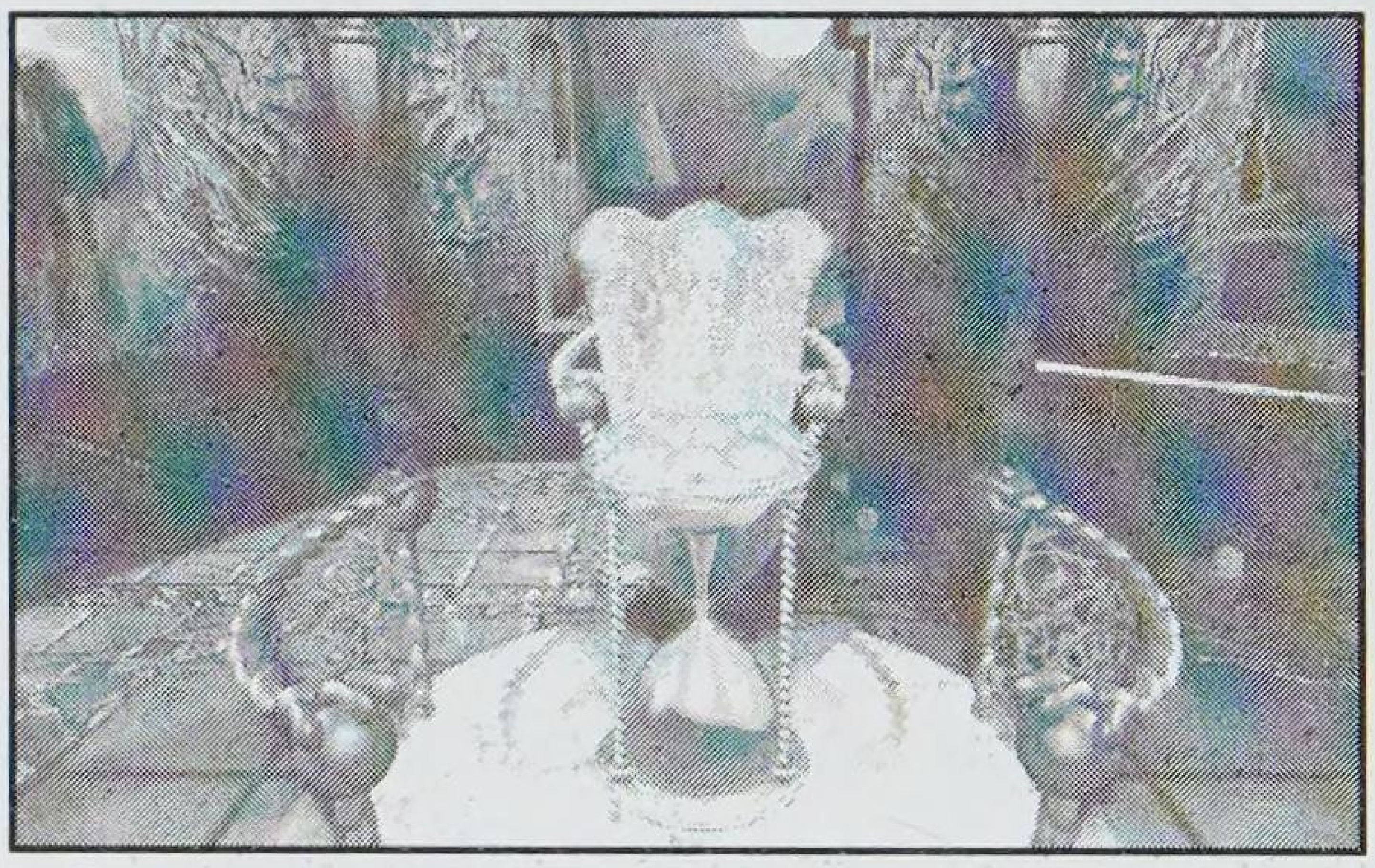
- Mountain pass from *Return to Zork*
- The temple as it exists currently
- The temple under construction

Look at each of them.

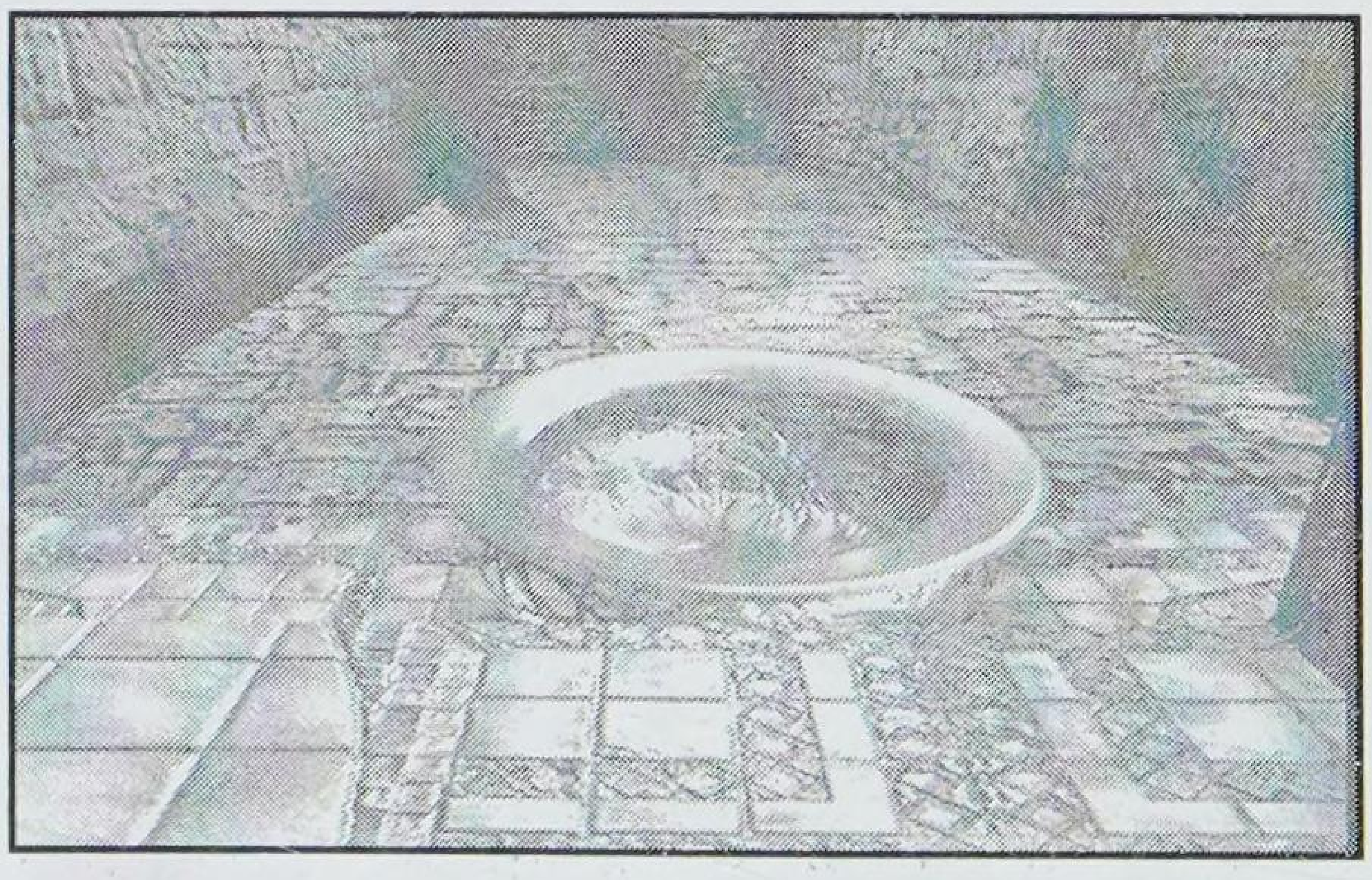
On the left side, the panels display these images:

- Zork's volcanic age
- A lake
- Glaciers

Review each of these, too.



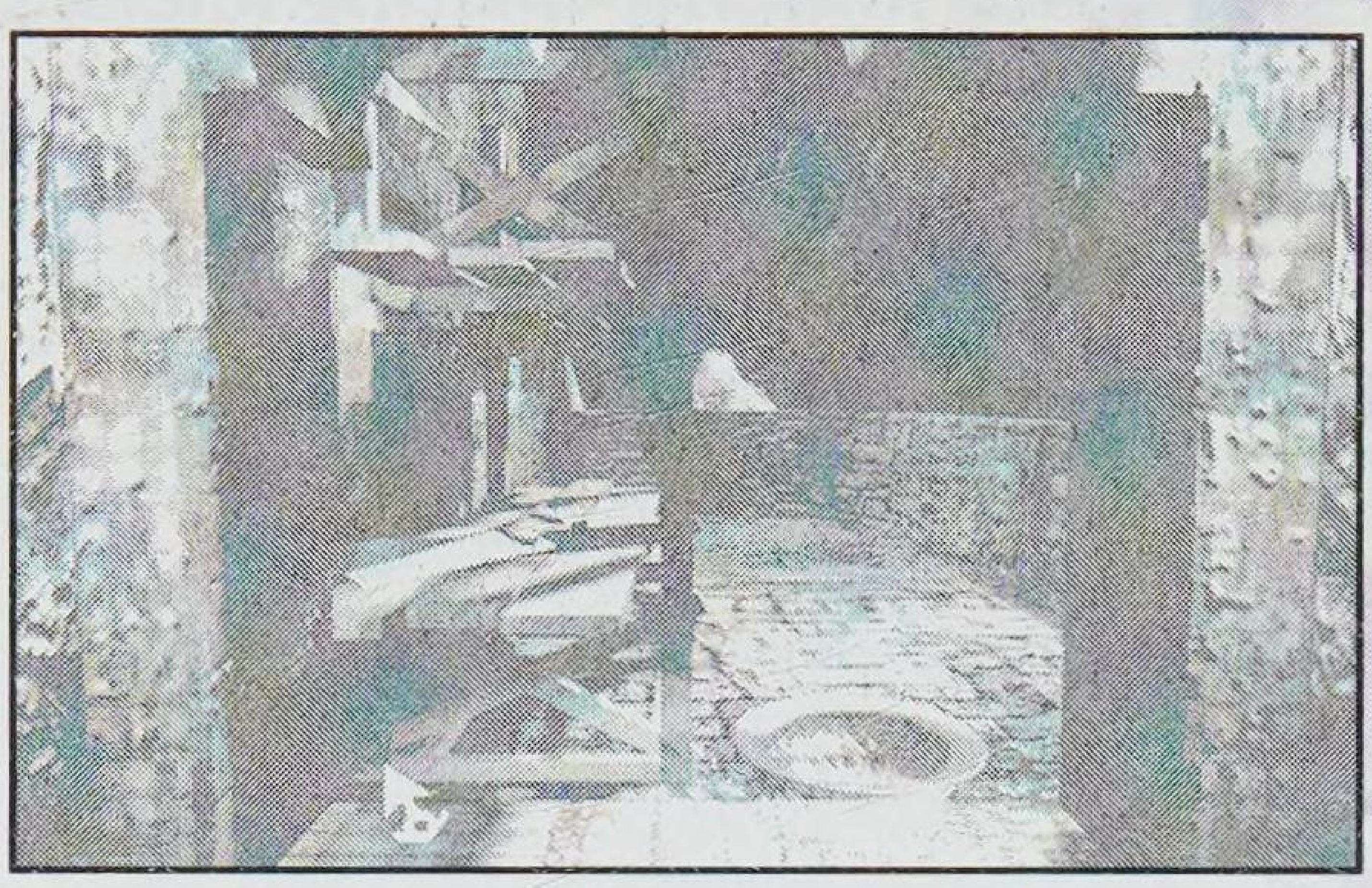
Now move over to the hourglass. When you click on the hourglass it turns into a chair—sit on it. Once seated, turn around and face the window. Click on the window and you will see a blue cup. Click again for a close-up.



Cups usually make excellent containers for liquids—like water. However, you can't take this cup to water. In fact, you can't take it at all. Instead, you must figure out how to take the water to the cup.

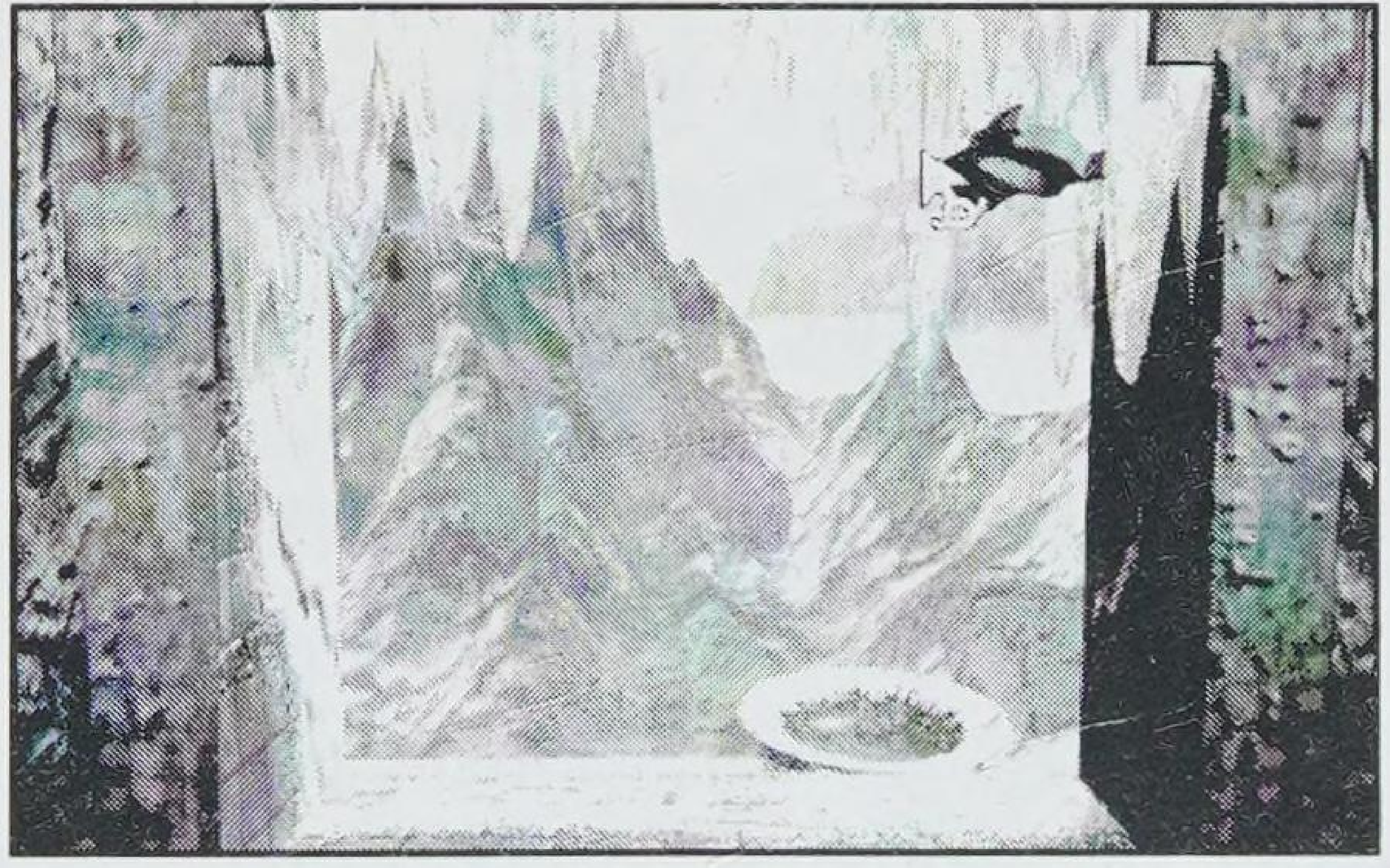
THE ICICLE/CUP PUZZLE

To make sense of this solution, it helps to think of the hourglass chair as a "wayback" machine. Hourglass... Time... Time machine. Think, too, of art in this room—all show different historical ages. No longer clueless, it's time to solve the puzzle.



Move back to the initial view from the chair. There are two directions you can swivel the chair. Begin to move *counter-clockwise*—Left. This will take you way back in time.

Depending on which direction you first turned to face the window, after one or two revolutions you will see a saw outside the window, accompanied by the sounds of construction. Take the saw. Continue swiveling Left. Now, each time you arrive at the window the scene and sound effects will have changed—each a different age in the history of Zork. As these scenes change behind you, a tinkling sound will clue you that something is happening. You're time traveling.



In one scene, the sky becomes an orange/brown color and volcanoes begin erupting. Erupting volcanoes are hot.

After three more spins around the room, the window appears filled with icicles. Look closer, then click the saw on the icicles. One will fall into the cup. Take a look—it's frozen water.

Once the icicle is in the cup, it's time to change direction and move *clockwise*—to the Right.

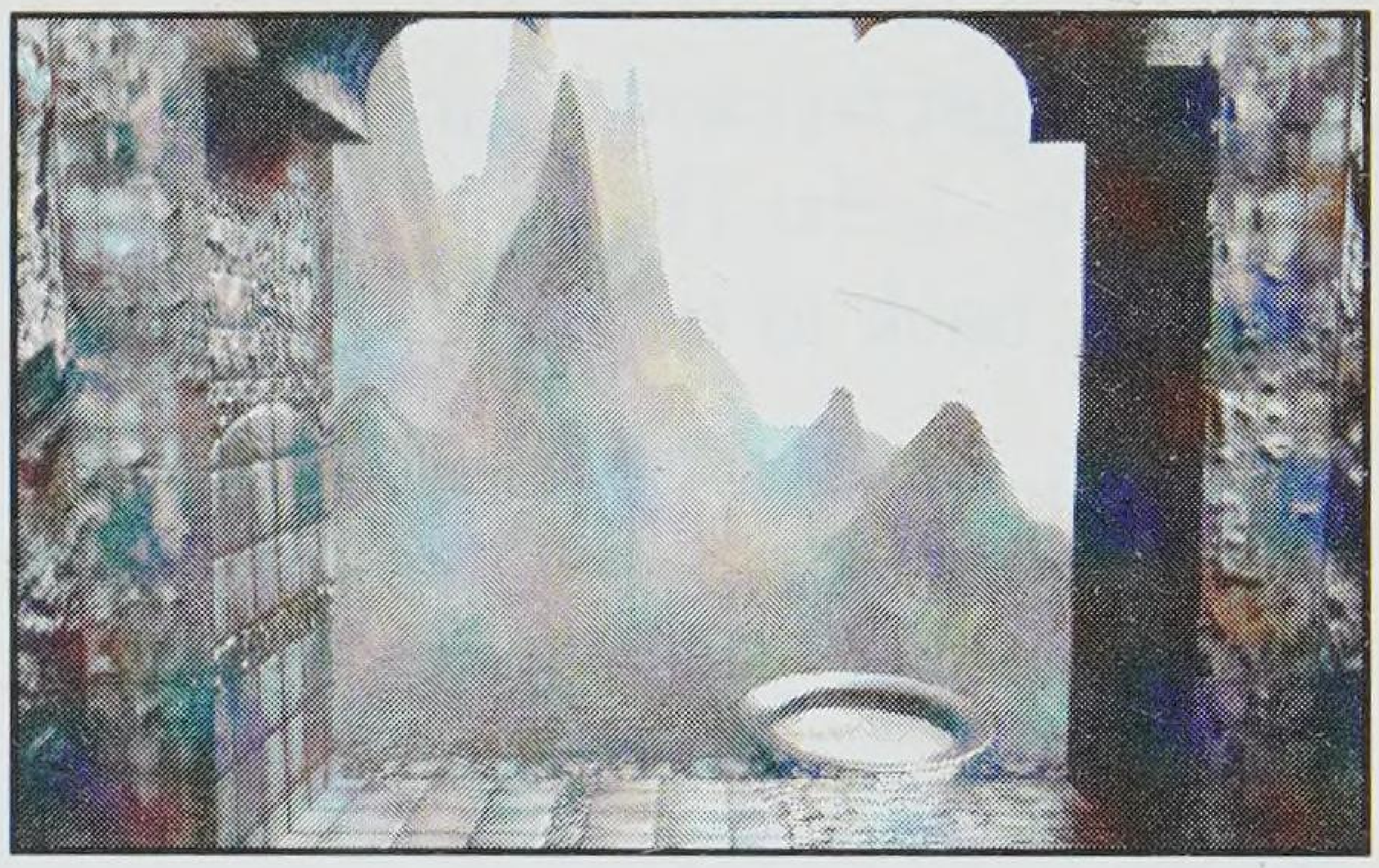
We are going to create water by reversing time, backing up toward the present to a much warmer climate—the age of volcanoes, which we passed through during our trek back in time.

Swivel Right two turns until the volcano sky appears in the window. The rest you must do quickly because the game has you on a timer while the volcanoes are active. Immediately, go for the bowl—you will see it filling with water from the melting icicle. Click on the water in the bowl at once. Keep clicking until you get it.

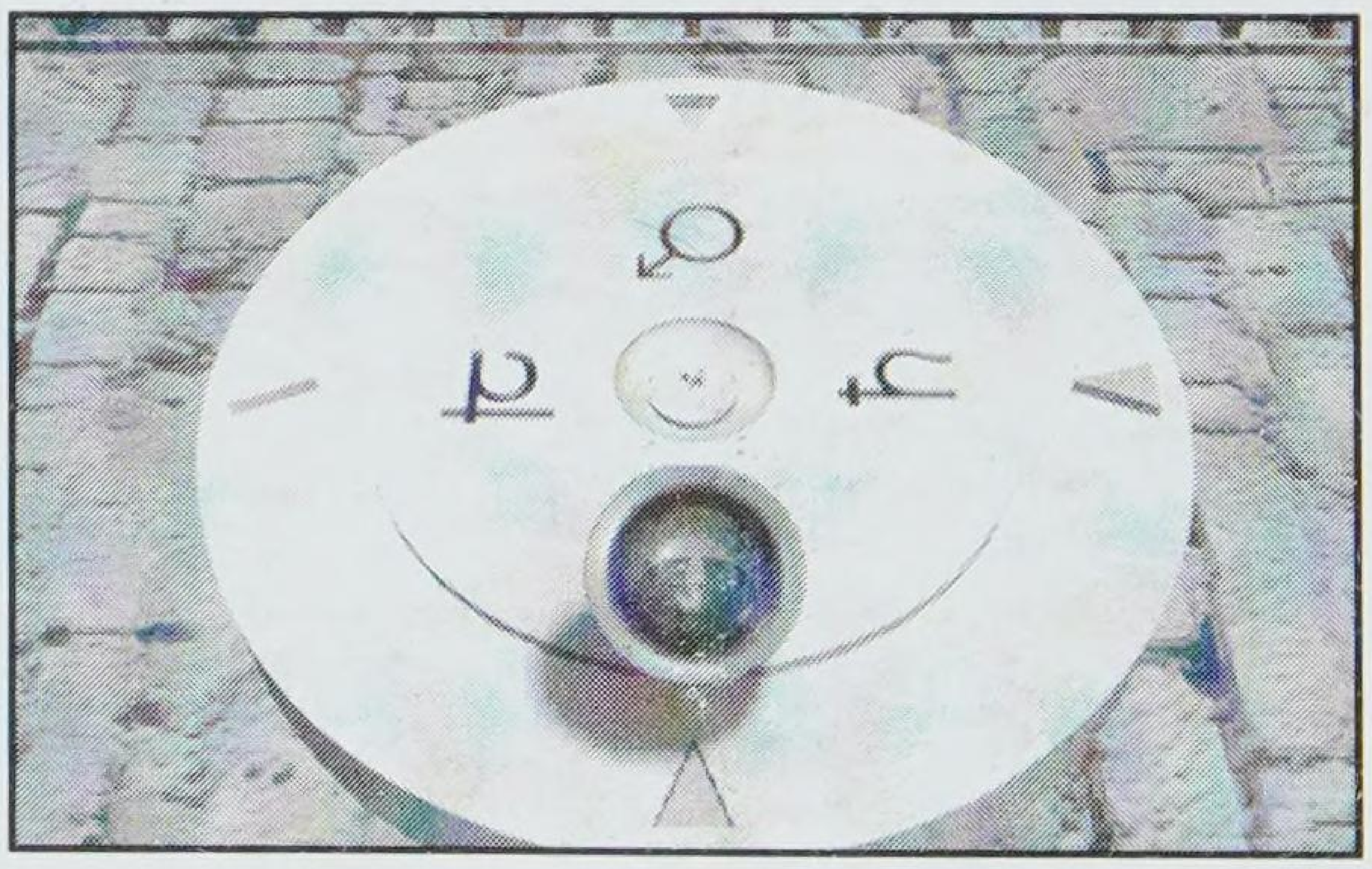
NOTE:

There is a timer on the volcano sky—thirty seconds from the time you see the bowl of water.

If you spend more than thirty seconds before clicking on the water, it will evaporate and you have to start the puzzle sequence from the beginning again. We prefer to leave the Escher Room and return in order to reset the puzzle completely.



Whoosh! Immediately upon obtaining the water, you find yourself propelled back to the altar in the Dome Room.



Because Madame Sophia was the alchemist who sent out for the water, place it on the Water symbol next to her planetary symbol—the bottom one—by clicking on it. When the wide shot of the Dome Room appears, click on Madame Sophia's sarcophagus. It's in front, on the right, with a shaft of sunlight illuminating it. Listen to her breathy plea to free the other alchemists and the revelation that the Nemesis killed Alexandria and Lucien.

If this is the last element collected, the dramatic closing sequence for **Act I** will begin.

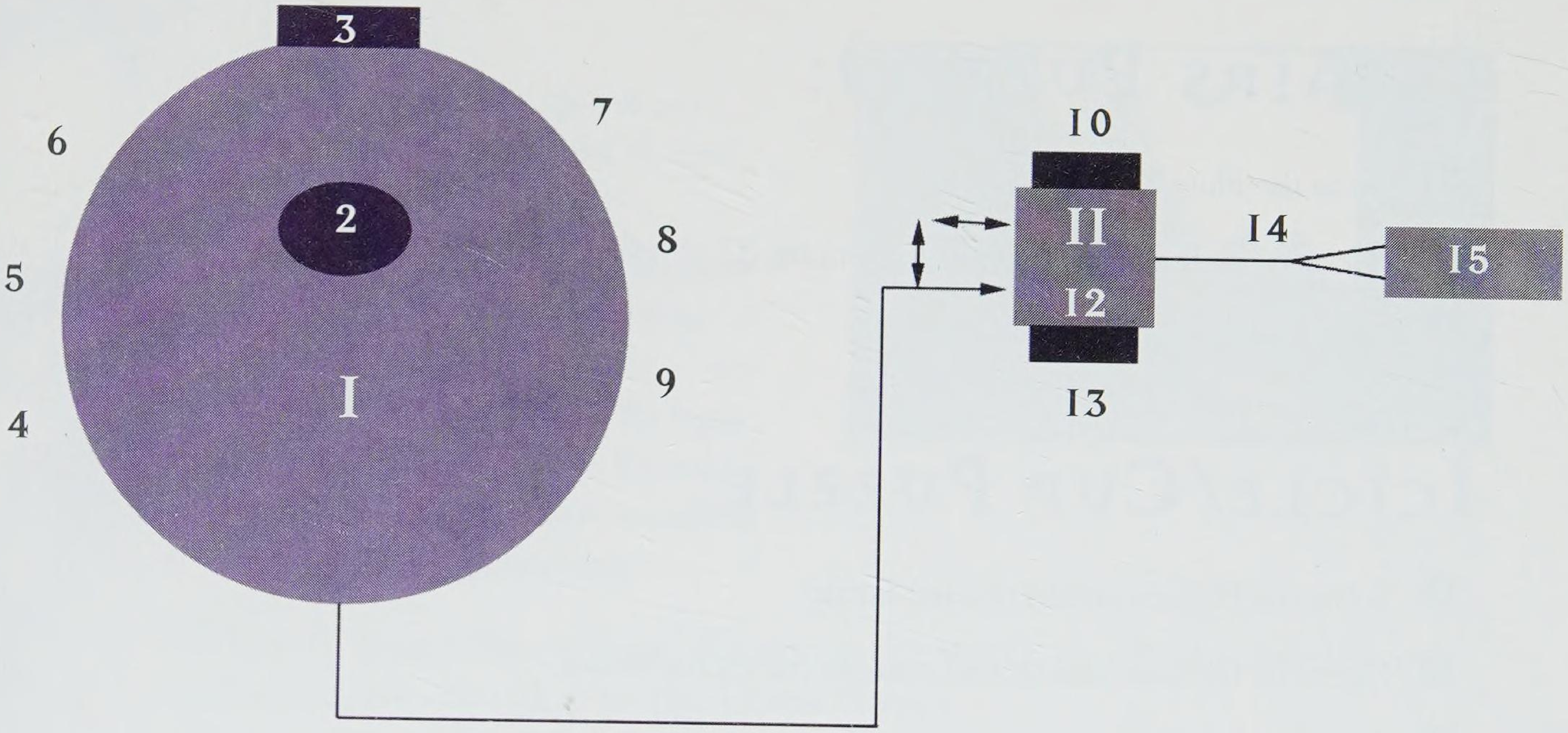
PUZZLE SOLUTIONS

FLUTE/FOUNTAIN PUZZLE (STAIRS PUZZLE):

- Go to the Flute/Fountain Room
- Click on the flute and remember the notes (C - F - G)
- Click fountain spigots 1, 4, 5 in order

ICICLE/CUP PUZZLE:

- Solve the Flute/Fountain (Stairs) Puzzle
- Open the left door and ascend stairs to the Escher Room
- Sit in the hourglass chair
- Swivel *counterclockwise* until a saw appears in the room's window
- Take the saw
- Continue *counterclockwise* until icicles rim the window
- Cut the icicle with the saw
- Swivel *clockwise* until the volcano sky appears in the window
- Click on the cup
- Click quickly on the water



Quest for Water Map

(Flute/Fountain Room & Escher Room)

1. Escher Room
2. Hourglass Chair
3. Window
4. Glaciers
5. Mountain Lake
6. Volcanic Age
7. Construction
8. Present Day
9. Return To Zork
10. Fountain
11. Flute/Fountain Room
12. Escher Stairs
13. Flute
14. NOTE: 2 screens up,
    1 screen down
15. Bottom of Stairs (Dome Room)

QUEST FOR AIR

The four Element Quests can be performed in any order you wish. In the map inside the journal in the Library, Sartorius' planetary symbol is placed near the temple's top-right corner, behind the Dome Room. The Quest for Air for Dr. Sartorius will take us to one of the two minarets in the Temple of Agrippa.

WHAT'S AHEAD

- The Mosaic Puzzle
- The Gas Puzzle

FROM THE ZORK NEMESIS DESIGN DOCS

The **Nemesis** *design is propelled by its simple and strong story and on the reliance that the player will feel compelled to move forward through the game landscape in order to initially save the four sympathetic characters, as well as herself, from the Nemesis.*

In Zork Nemesis, the player is given a clear and simple quest: retrieve the four metallic elements to complete the device on the center of the altar. As a clear goal, the player will feel motivated to achieve a specific and directed task. The player will have a sense of a strong meta-structure. The player, in this way, has a belief that the minor puzzles are leading toward the completion of identifiable larger subcomponents of the meta-puzzle of the game. By fulfilling the subcomponent puzzles, the player is rewarded as she moves correctly toward the final goal.

USEFUL ITEMS

Object:	Location:	Use:
Black Scarab	East side of lab workbench	Lowers shades
Air	Glass glove in laboratory	Object of the quest

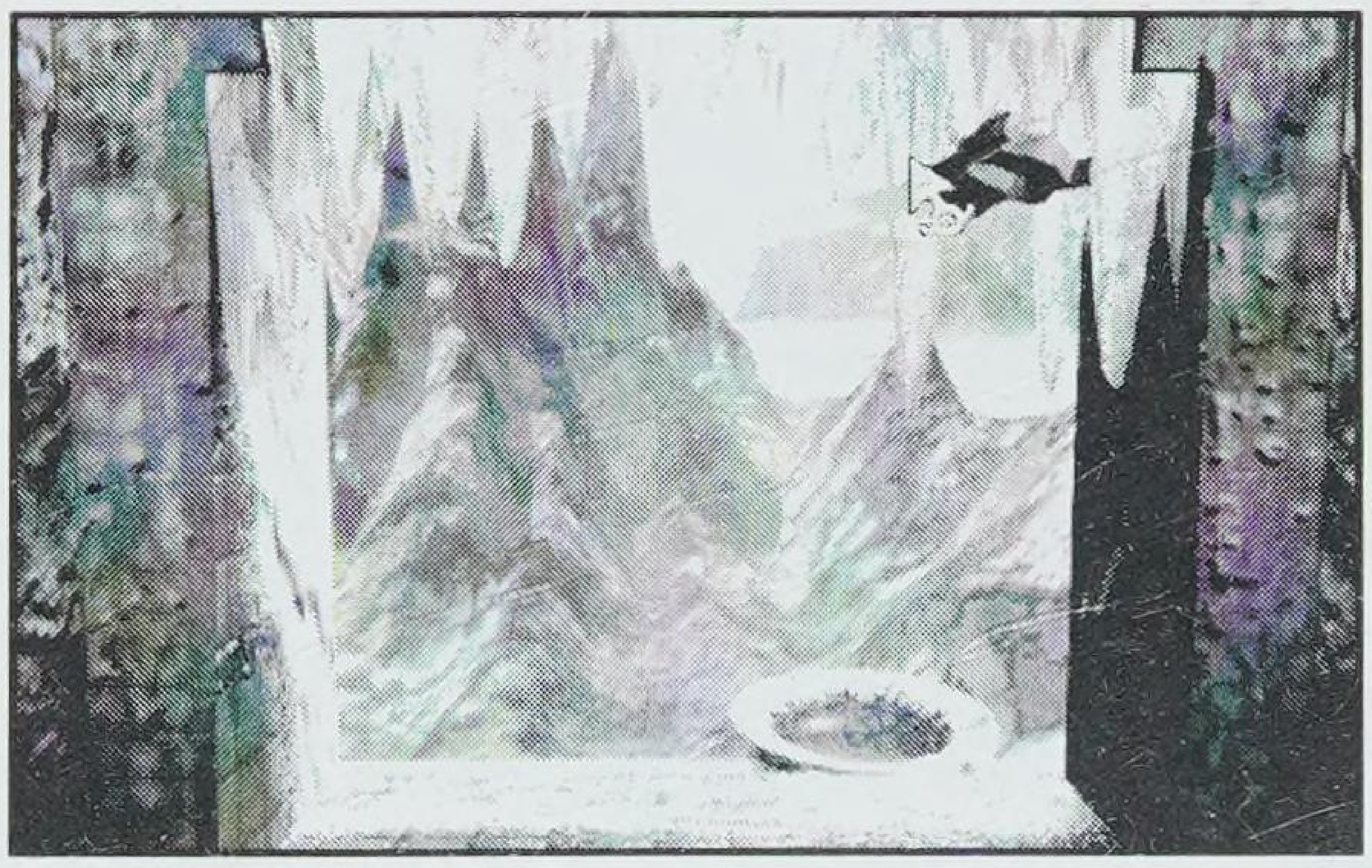
CRITICAL PATH

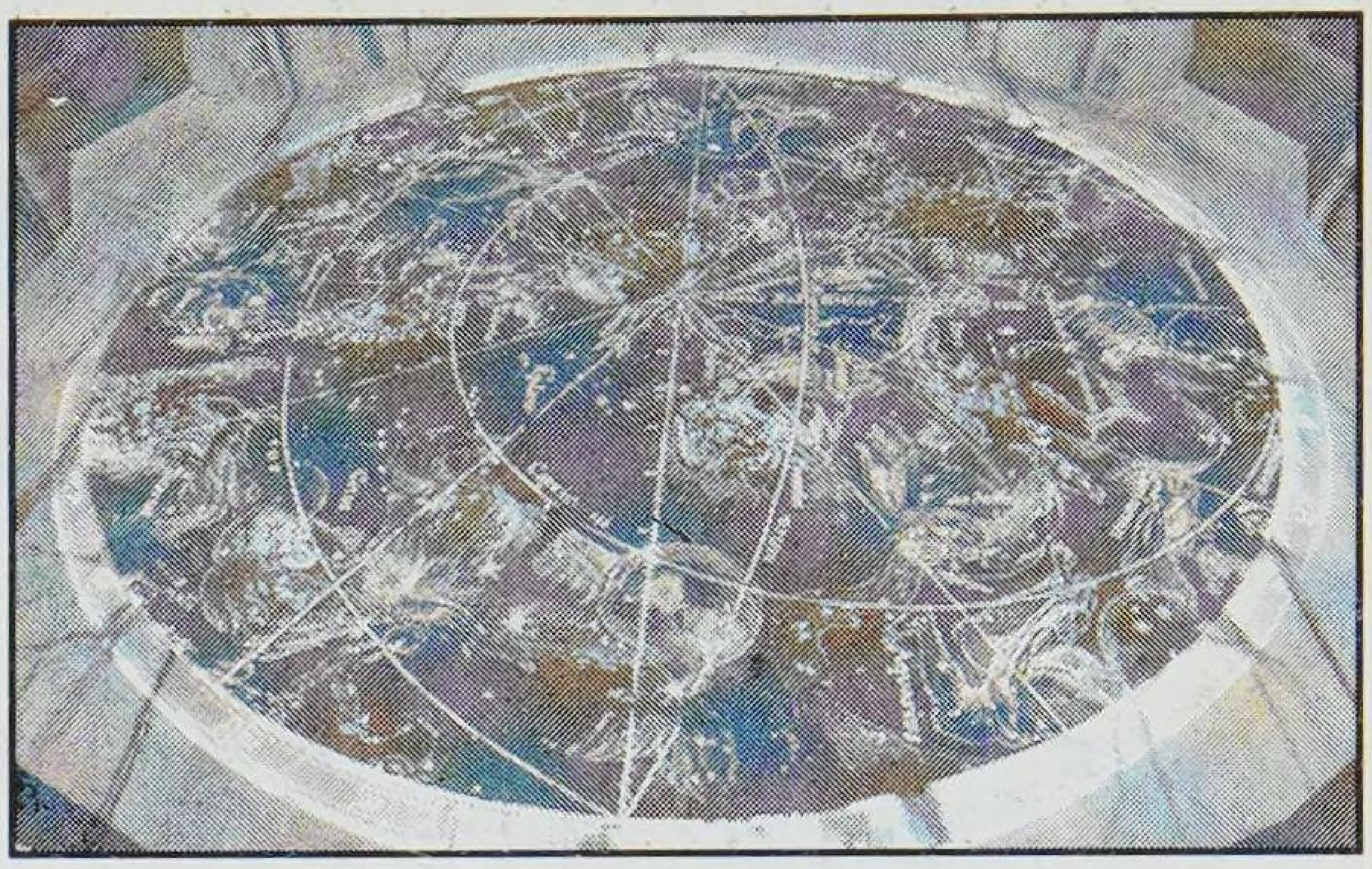
You are standing beneath the great dome of the Temple of Agrippa. If you have completed one or more of the Element Quests, you are standing behind the altar.

If this is your first quest, make sure you read, "Examining the Altar" at the beginning of "The Element Quests" section.

Facing the altar from the rear of the altar platform, turn Left and go to the side stairs. Descend the stairs, turn Left again and move Forward. If you look around a bit you will notice that you are now behind the temple dome. This area is just a big open space with a smaller dome (the Orrery Dome) in the center and two minaret going off at angles to the northeast and northwest.

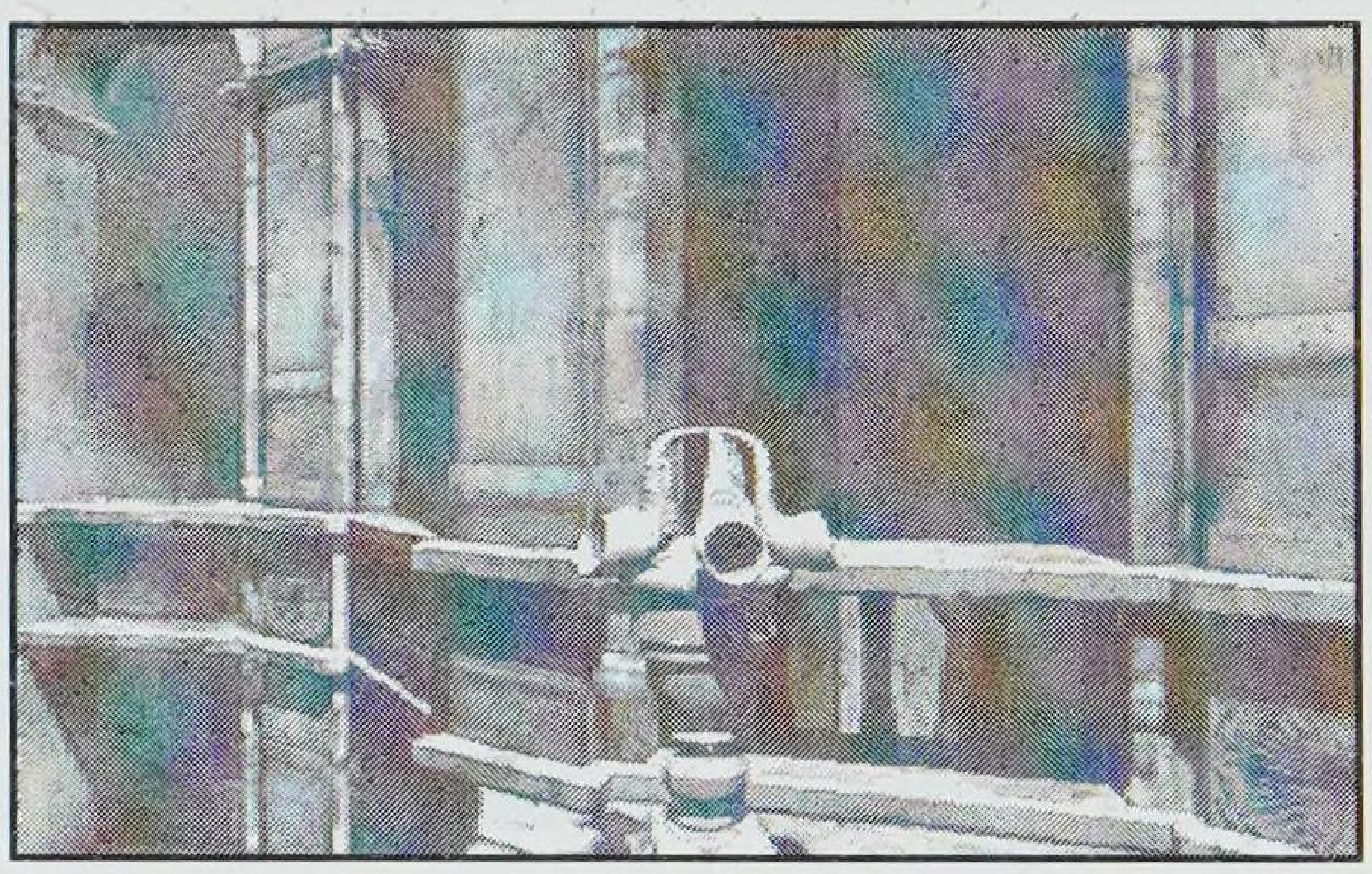
In the Quest for Air we need to enter the Northeast Minaret. Turn slightly to the Right, move Forward, then continue through the door.





You are standing in the Mosaic Room. There is a circular depression in the floor in front of you with a strange contraption next to it. Move Forward and look down and you will discover a mosaic inlaid in the floor. Continue to look down until you see the close-up. You will briefly see Sartorius' symbol outlined in blue and then fade away.

The mosaic is a star chart made up of different colored stars. Some of the purple and blue stars twinkle—if you place your cursor over one, it will highlight. Leave the close-up and take a look at the contraption.



This strange object seems to be made up of a lot of horns similar to the type once used for hearing aids. They also look like the speakers on antique gramophones. Actually, these are the horns of a dilemma called...

The Mosaic Puzzle

As noted earlier, the Element Quests are made up of two kinds of puzzles, the first of which is an Entry Puzzle (how do we get in?). This is the Entry Puzzle for the Quest for Air.

In close-up, you will notice that if you click on a horn, it will fly out and sound a note. Each horn sounds the same note, but each note is accompanied by a different environmental sound. The sound pairings are as follows:

Horn Color:	**Environmental Sound:**
Purple	Thunder
Blue	Wind
Yellow	Earthquake
Red	Fire
Green	Rain

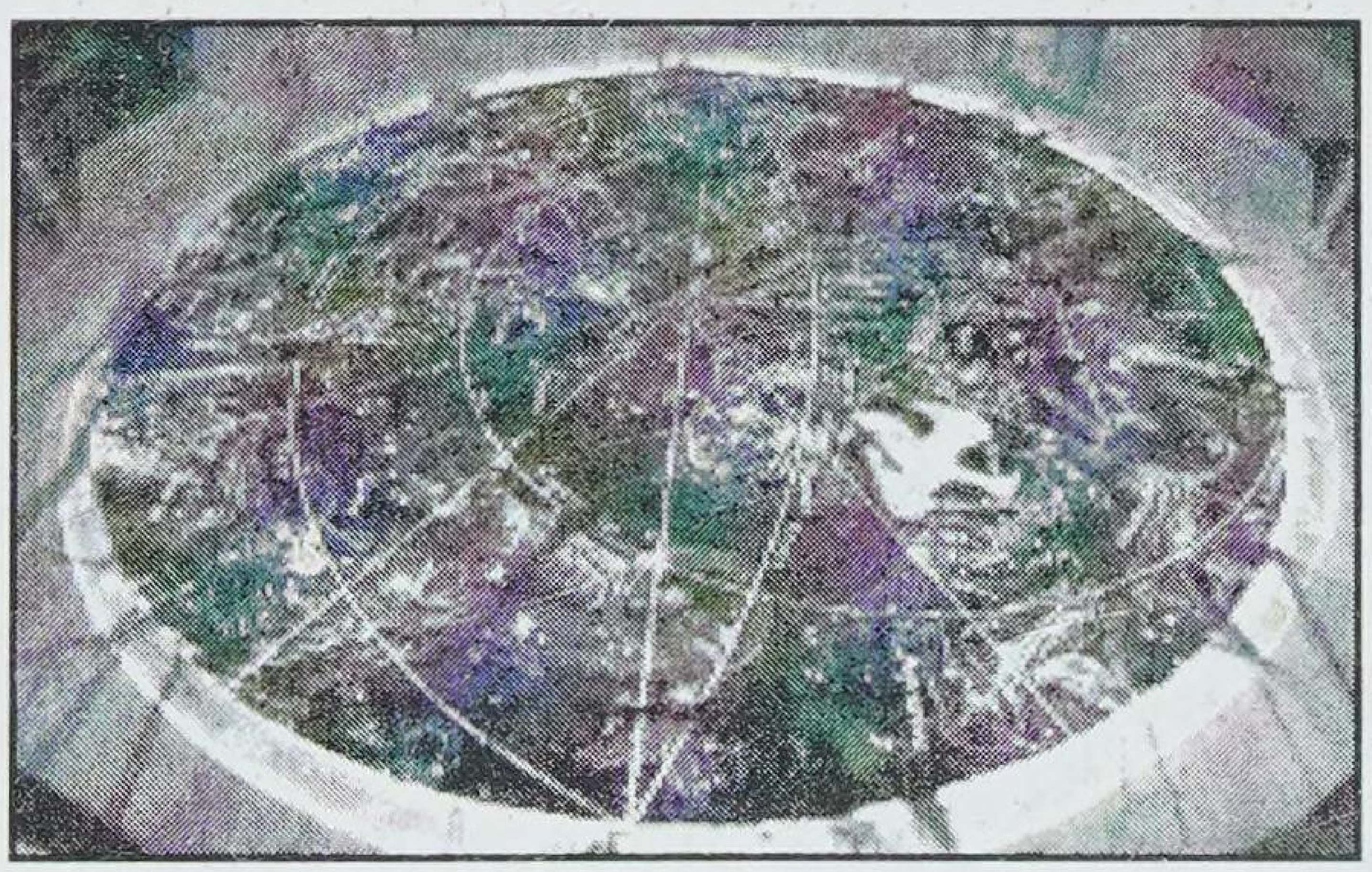
The colors of the horns are the same as the colored stars in the floor mosaic.

Because wind is essentially moving air, the Blue Horn becomes the key to the puzzle because it's telling you to do something with the blue stars. Return to the close-up of the mosaic. Click on a twinkling star with the new arrow cursor. It stops twinkling. Do this a few more times and you should begin to notice the following:

- Only the blue and purple stars twinkle
- There are five blue stars and eight purple stars
- If you click off one colored star, a star of the opposite color will begin twinkling (and vice versa)
- Sometimes turning one color on or off results in several of the others doing the opposite

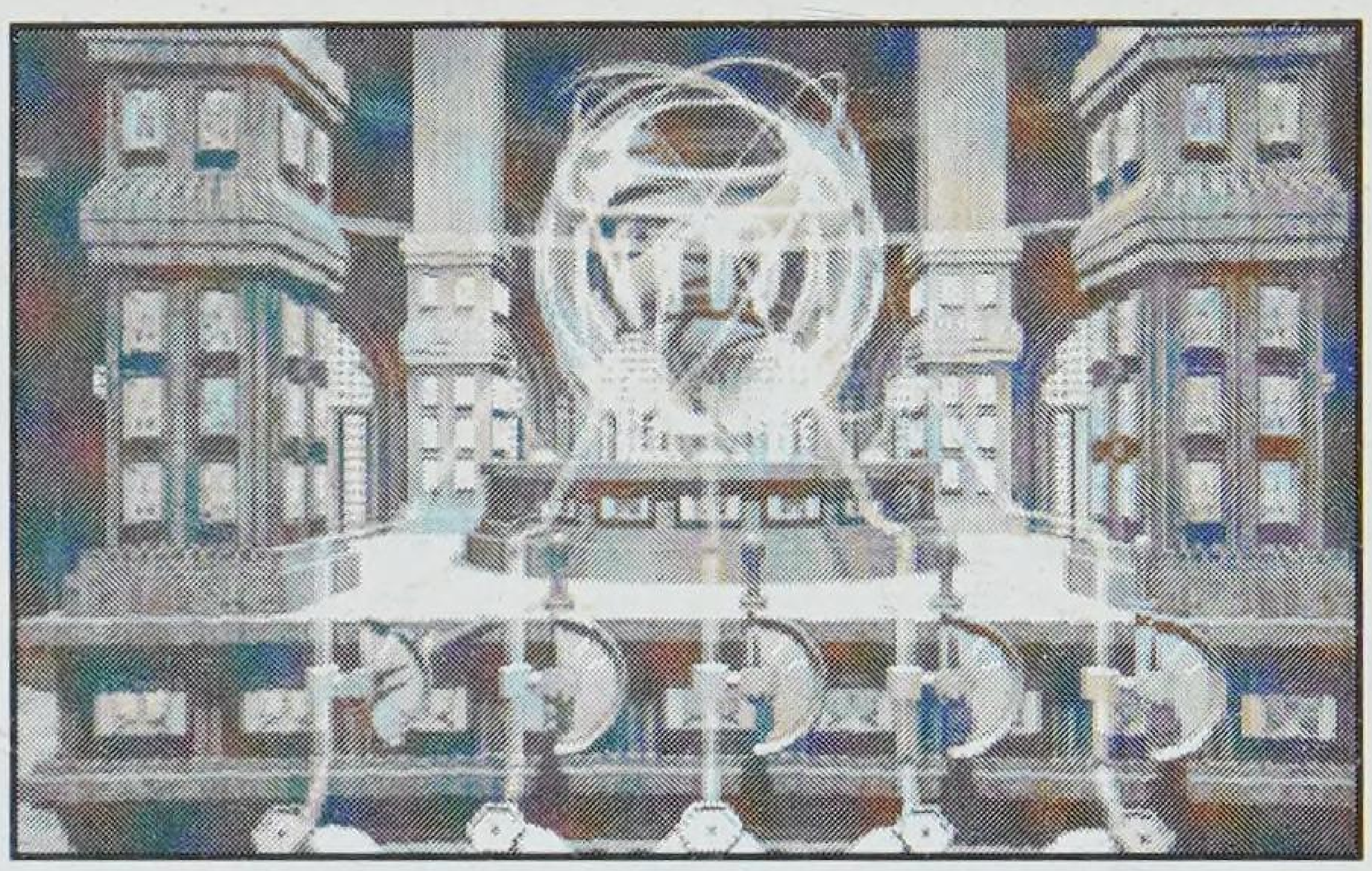
To solve this puzzle, you must turn all of the blue stars on and all of the purple stars off.

Once this is understood, simply muck about with the mouse until you achieve the desired result. The quickest way is to click on the pink ones so that none is blinking, then to click on the middle blue star. This is a quick trial-and-error procedure. Your reward at the end is part of the mosaic transforming itself into a bird. Its flight causes the emergence of a spiral staircase descending from the top of the minaret. It's a dizzying walk up—hopefully you are not too susceptible to motion sickness.



You are now standing in the platform laboratory of Dr. Sartorius. A large glass globe is in front of you on a workbench. It is a near duplicate of the one we saw in the Magic book. Glass tubes run into the globe from gas cylinders at the bottom of the screen. They appear to be clear.

THE GAS PUZZLE (PART I)



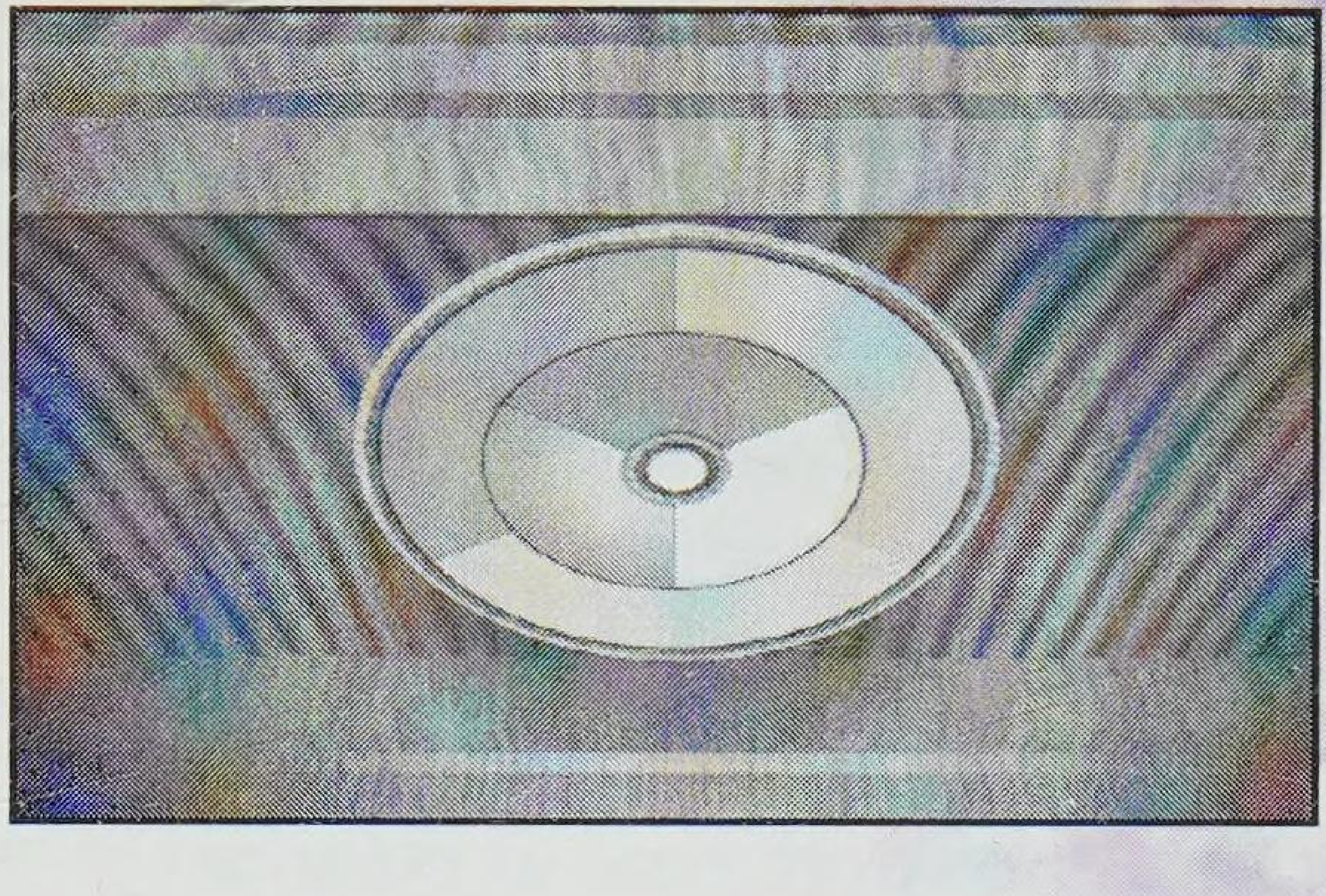
In the close-up, you can see five levers. These levers control the flow of different gasses into the globe. Experiment with them now, if you'd like, to get a feel for how they operate. Each has three positions. Working from top to bottom, they are as follows:

Lever Position:	**Result:**
Top	Off
Middle	Half
Bottom	Full

All levers are in the "Off" position when you enter the lab, except for the farthest left—that one is stuck in the "Full" position and cannot be operated at all. In fact, if you operate any of the levers now, you will see nothing happening even though there are actually different colored gasses in each of the cylinders.

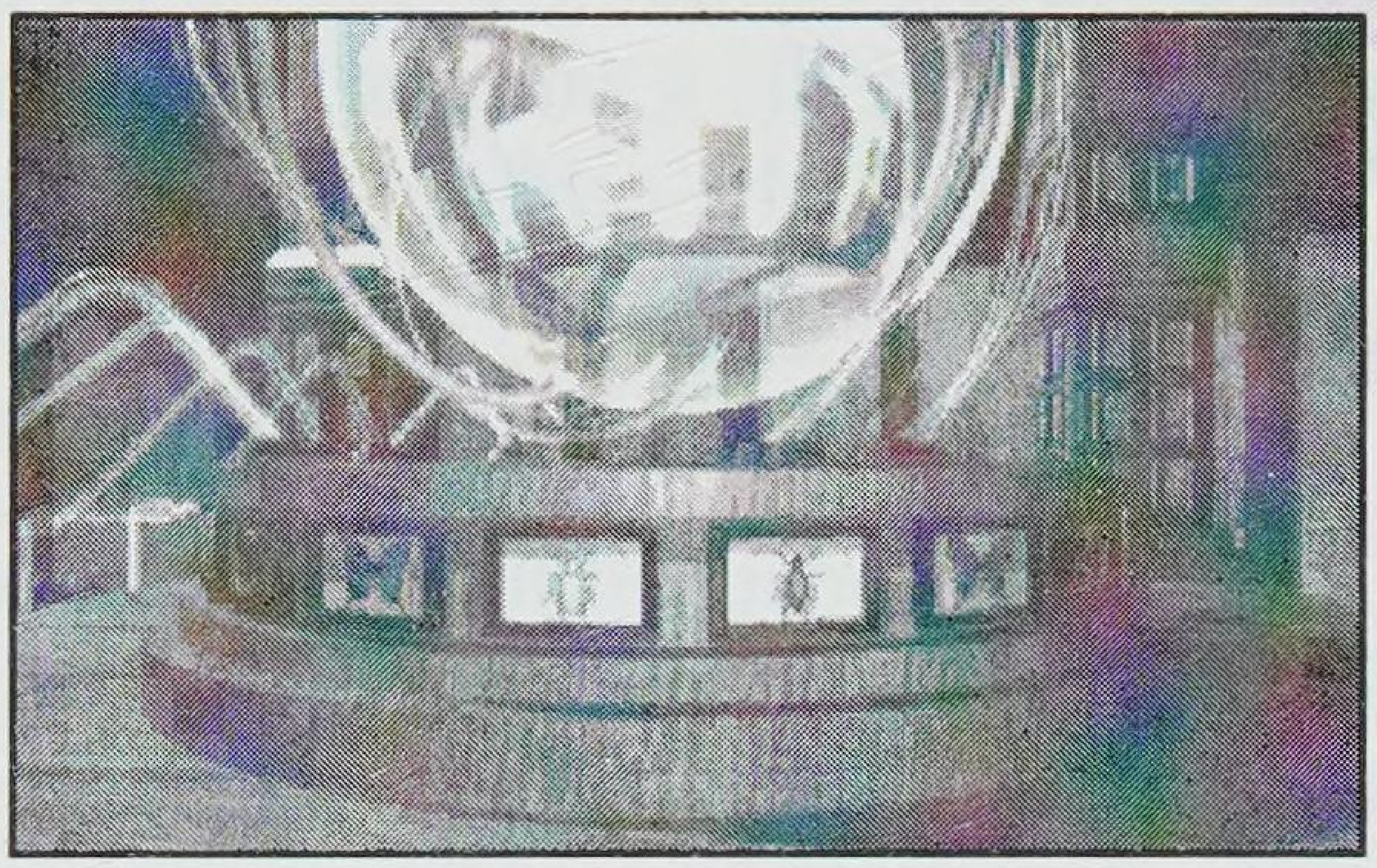
Sartorius' laboratory is a light and airy environment. It's light because the window shades are up. This is why you can't see the colored gasses—too much light and glare. It's airy because there is no glass in any of its many windows. The wind is your constant companion.

You are able to walk around the laboratory bench. Go to the Left, then turn to face the bench again.



Below the good doctor's butterfly collection there appears to be another mandala. Look closer. Actually, it's not a mandala, but something like a color wheel. From its design, it seems to be telling us that all three colors combined together—red, blue, and green—form white; clear.

Move Left again to the side of the bench opposite the door. No help there, although another color wheel is visible. This is the same wheel as the first except the symbol for the air element is in its center. The meaning must be that all colors combined together form air. Move Left a third time.



The close-up on this side shows a pair of scarab beetles drawn as decorations at the base of the globe. Press the Black Scarab—it's a button. The window shades lower and the lab darkens. You can now see that the globe is actually filled with green gas. Pressing the White Scarab will raise the shades.

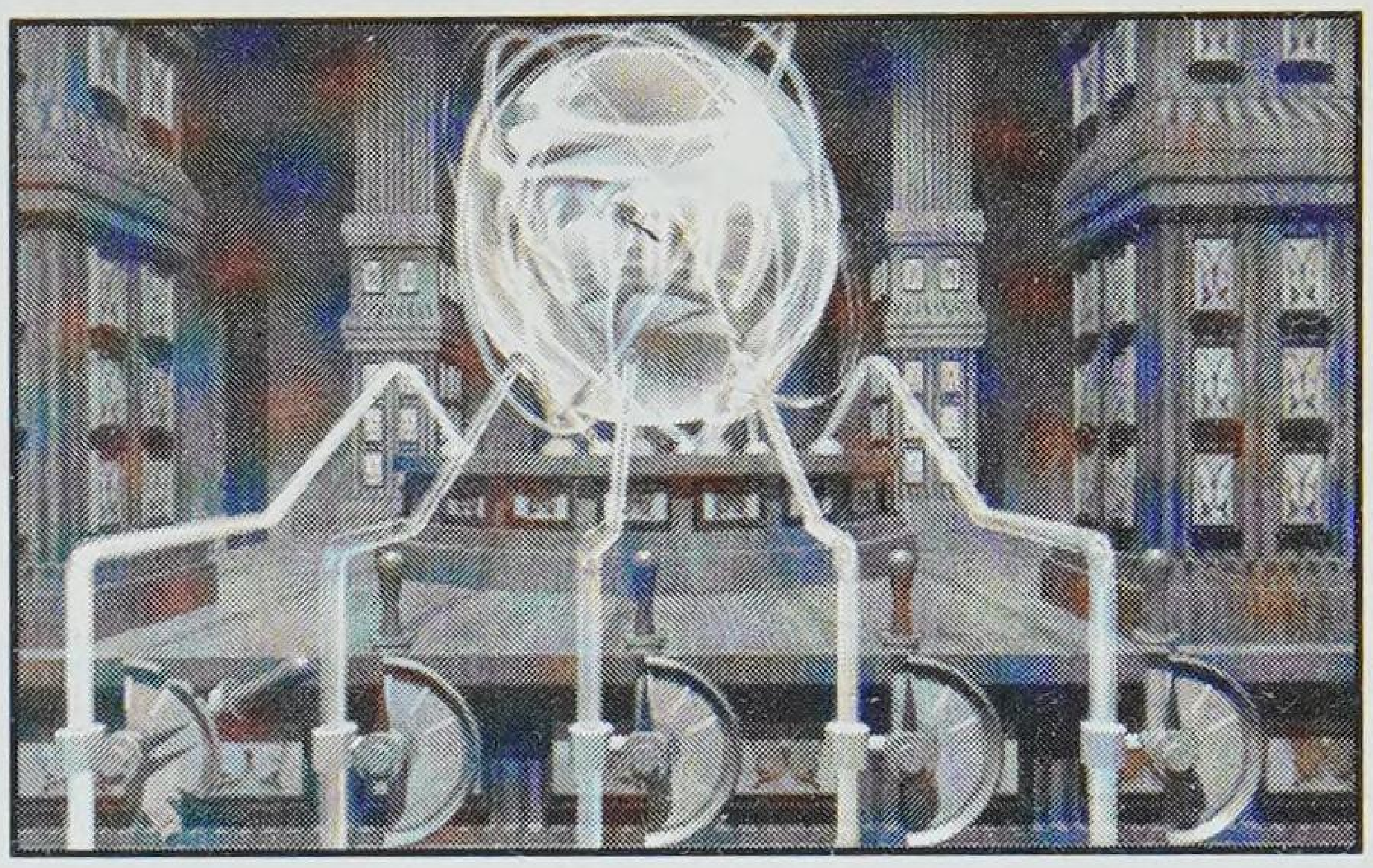
NOTE:

Sometimes it's the details, the little things, that make something special. You might miss it the first time you lower the shades, or never see it if you never raise the shades, but the transition between green gas and clear globe is a very nice effect.

There is a third color wheel at this location. Composed of red, yellow, blue, and green wedges, its meaning is as unclear as the gasses you are about to manipulate. It's supposed to tell you that the colored gasses are not pure, but made up of combinations of these four colors.

Leave the shades down and return to the front of the workbench. Notice in passing that the door out of here is covered up while the shades are in use.

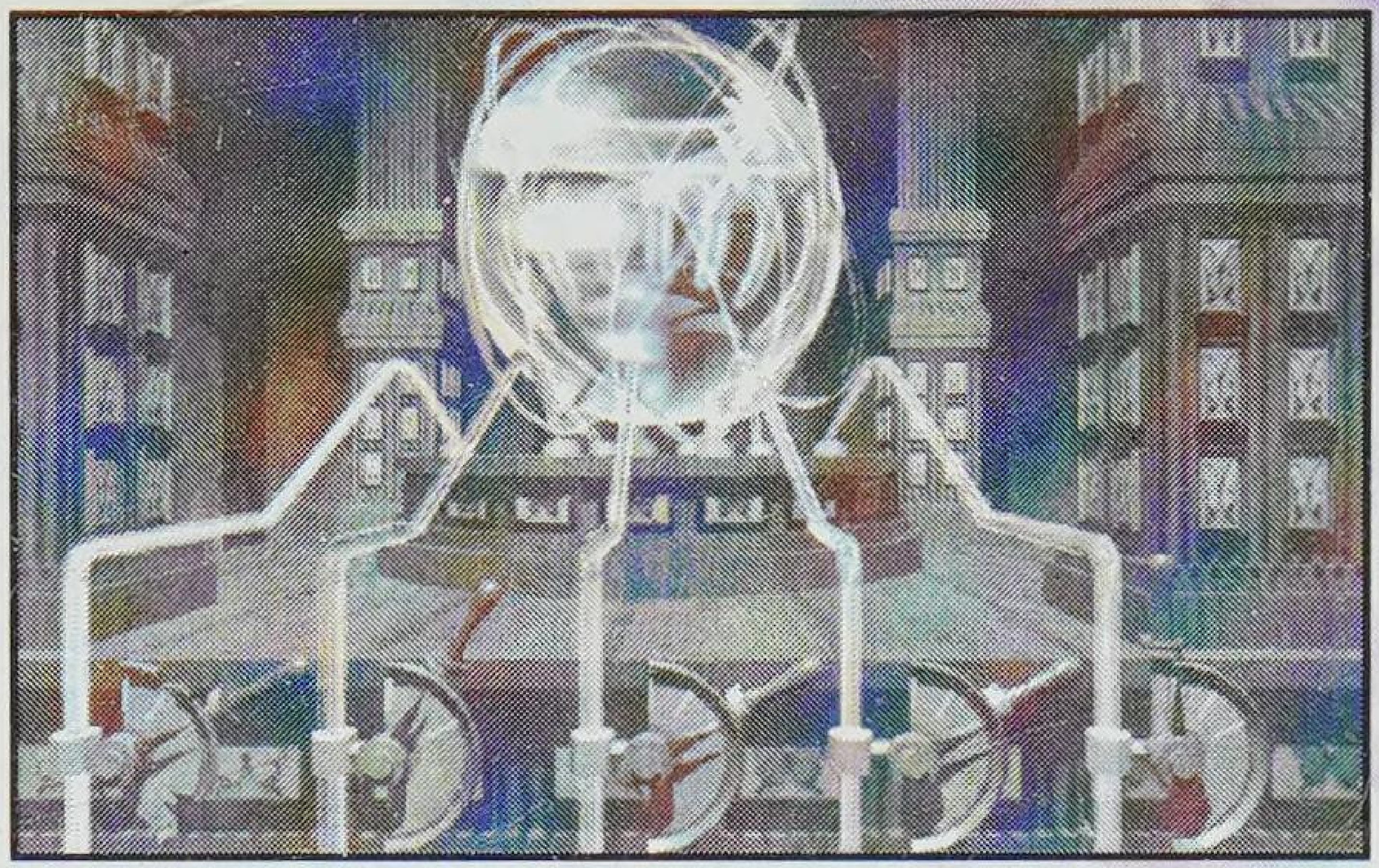
THE GAS PUZZLE (PART 2)



The final problem is to change green gas into clear gas. This is done by adding different quantities of other colored gasses to the globe.The logic to this solution is nowhere near as clear as the gas it produces. Although the spectrum of air (clear) is composed of all visible colors, merely turning on all the four other gasses (five in total, including the green) to the "Full" position does not solve the puzzle. The reason for this is that the green gas already in the globe is really a mixture of red, green, and blue. Merely adding full measures of all the other gasses will leave one with too much of each of these colors in the mix. To make matters even more complex, none of the other gasses is a pure color either.

The key to understanding the solution to the Gas Puzzle is to forget you are mixing *gasses* and concentrate on the fact that you are really mixing *pure colors*. To solve the puzzle, you must combine the gasses in such a way as to combine equal portions of red, blue, and green color. Also, remember that gasses can be added in half measures as well as full.

As mentioned earlier, the globe is currently filled with a green gas made up of a combination of red, blue, and green—the other colors are not pure. If you are one of those people who understands *subtractive* colors and the printer's primaries of magenta, cyan, yellow, etc., we'll let you figure this one out for yourself. For everyone else, you don't even want to know that what we'll really be doing is manipulating those colors. We're sticking to red, blue, and green.



The "I don't want to know why, I just want to know how!" answer to the puzzle is this: To the green gas add 1/2 red, 1 full blue, and 1 full yellow. The result is a swirling white tornado. It's the air you came to get. Click on it.

The "I'd sure like to know what I just did" solution to the air puzzle is as follows:

It helps to know what colors make up the different gasses. Because these are printers' primary colors, the mixes may seem wrong, but it's the way Zork views them. From left to right the colors are:

Green:

- 1/4 red
- 1/2 green
- 1/4 blue

Red:

- 1/2 red

Blue:

- 3/4 blue

Yellow:

- 1/2 green
- 1/2 red

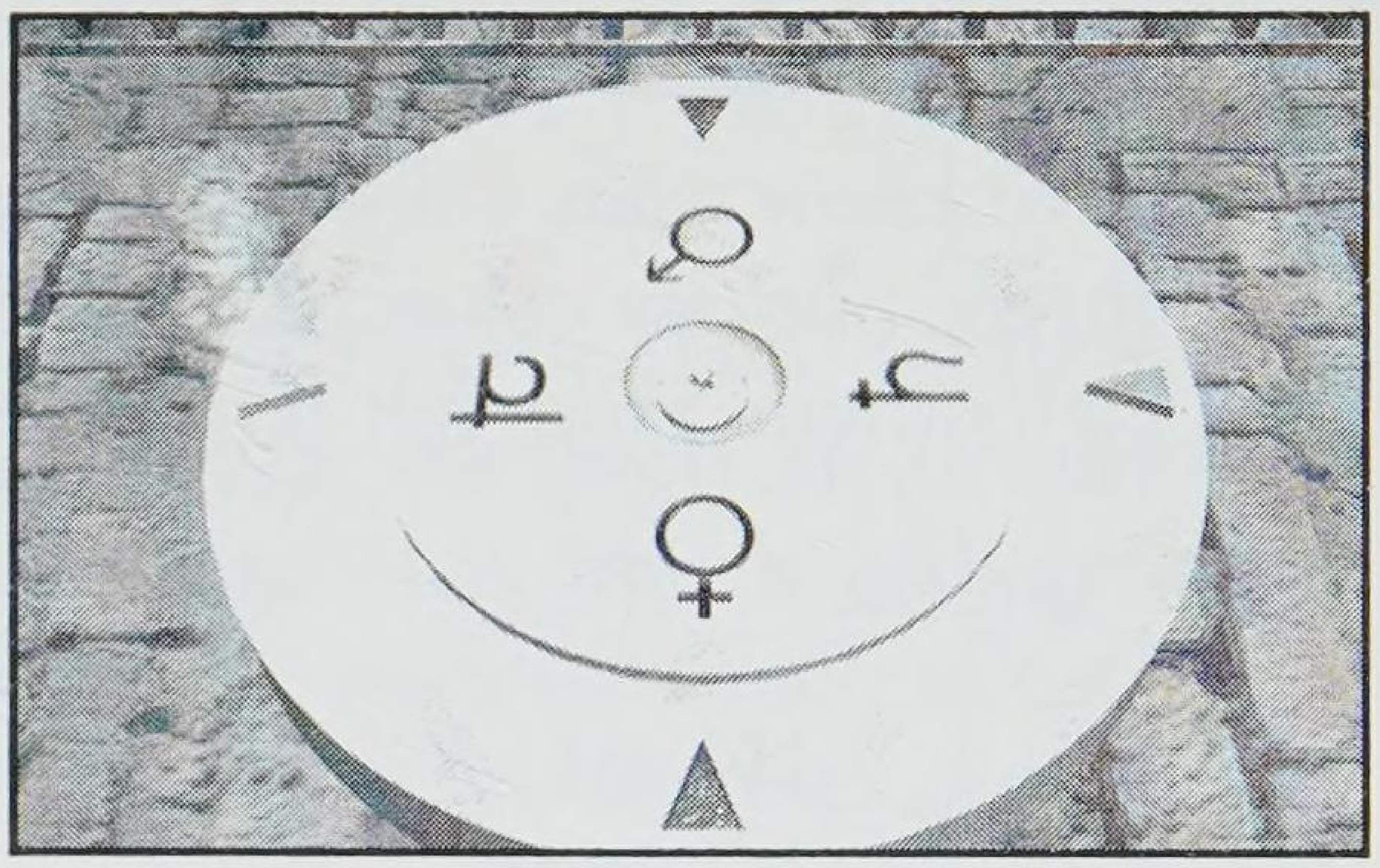
Cyan:

- 1/2 green
- 1/2 blue

The hardest part is to realize that because red is only 1/2 red to begin with, adding a half-unit of it is adding 1/2 of 1/2—1/4. The cyan gas is not used at all in the mix.

Add up the numbers in the chart and you'll see that the result is a full unit of red, blue, and yellow. Because those make a clear gas, the puzzle is solved. It's all very *clear*.

The result is a swirling white tornado. It's the air you came to get. Click on it.



Whoosh! You find yourself transported to the altar in the Dome Room.

Because Dr. Sartorius was the alchemist who sent out for air, place the Air symbol next to his planetary symbol—the left one—by clicking on it. When the wide shot of the Dome Room appears, click on Sartorius' sarcophagus. It's in front, on the left, with a shaft of sunlight illuminating it. Listen to his anecdote about how everything really started and his request to help the other alchemists.

If this is the last element collected, the closing sequence for **Act I** will begin.

PUZZLE SOLUTIONS

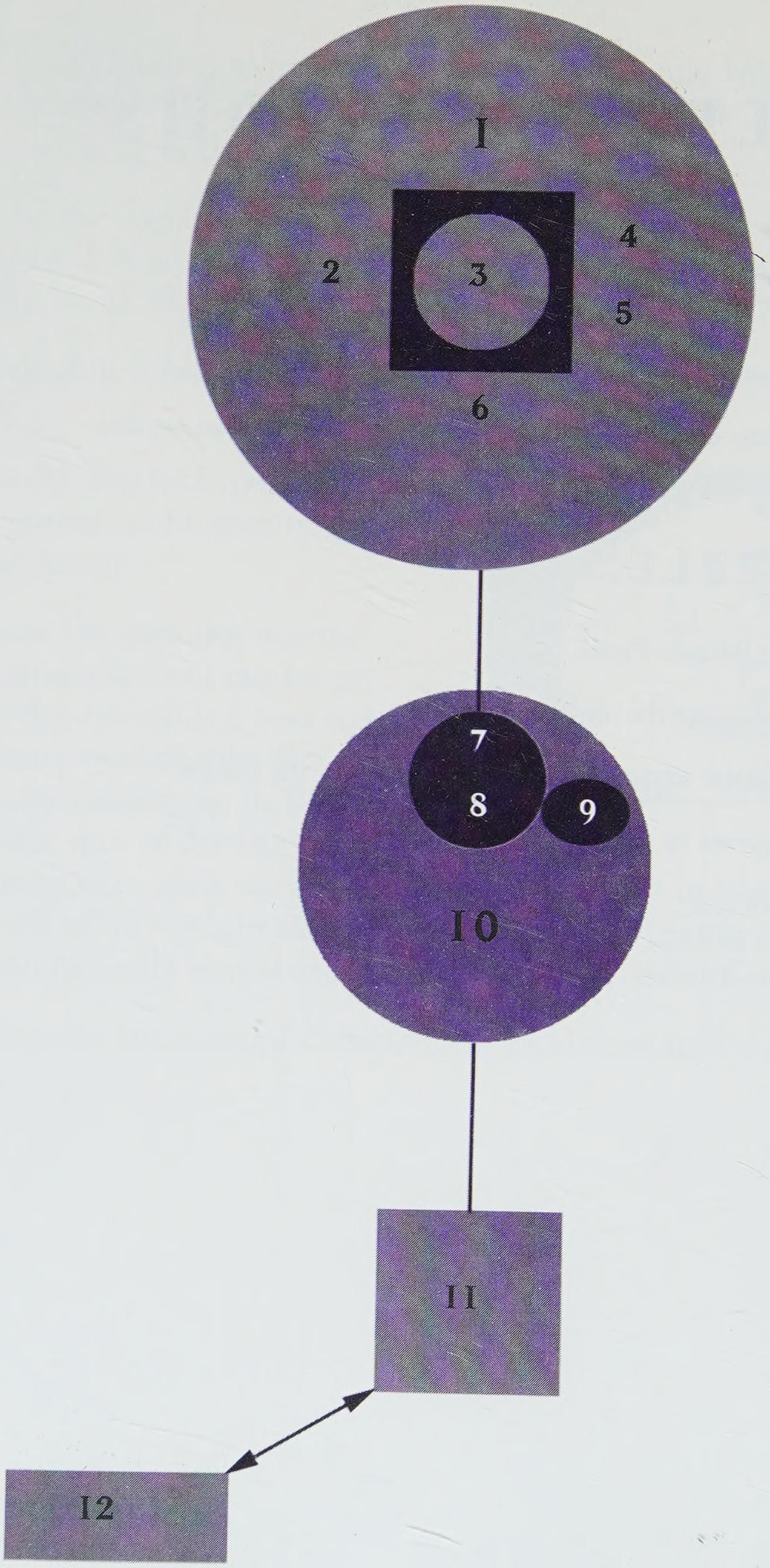
MOSAIC PUZZLE:

- Look at the floor mosaic
- Click on the stars until all the blues are lit and all the purples are dim

GAS PUZZLE:

- Solve the Horn/Mosaic Puzzle
- Climb up the stairs to the minaret platform
- Press Scarab on the west side of the bench to lower the shades
- Combine the gasses by moving the levers:

  1/2 unit of Red
  1 full unit of Blue
  1 full unit of Yellow



Quest for Air Map

Northeast Minaret

1. Laboratory Platform
2. Color Wheel
3. Glass Globe
4. Black Scarab
5. White Scarab
6. Control Levers
7. Mosaic
8. Stairs
9. Horns
10. Mosaic Room
11. Minaret Door
12. Behind Dome

QUEST FOR EARTH

The four Element Quests can be performed in any order you wish. General Kaine needs Earth. The journal in the Library shows Kaine's planetary symbol at the northwest corner of the temple, behind the Dome Room. The Quest for Earth will take us to one of the two minarets in the Temple of Agrippa.

FROM THE ZORK NEMESIS DESIGN DOCS

"Motivation, Discovery, and Reward:

To make the landscape more accessible, puzzles are designed to be relatively simple and solvable within a shorter time period than is common in the genre. Getting stuck for days on a single puzzle is not fun. To facilitate this construct, each puzzle has three components: motivation, discovery, and reward.

The puzzles in Zork Nemesis all reinforce a player's central motivations in an adventure game: to explore environments, to navigate puzzle landscapes, and to (sometimes) manipulate objects. All of the environments are dramatic in scope and rich in detail. The puzzle landscape is based on a system of correspondences that resonate Zork Nemesis' major themes and point toward logical paths and solutions.

Discovery is provided by weaving the narrative and puzzle landscape together. Narrative is incrementally revealed by the successful completion of puzzles.

Finally, every successful interaction will provide the player with a reward..."

WHAT'S AHEAD

- The Fist Lock Puzzle
- The Observatory Stairs
- The Mine Cart Puzzle

USEFUL ITEMS

Object:	Location:	Use:
Mine cart	Entrance to mine	Get across chasm
Earth	Across underground chasm	Object of the quest

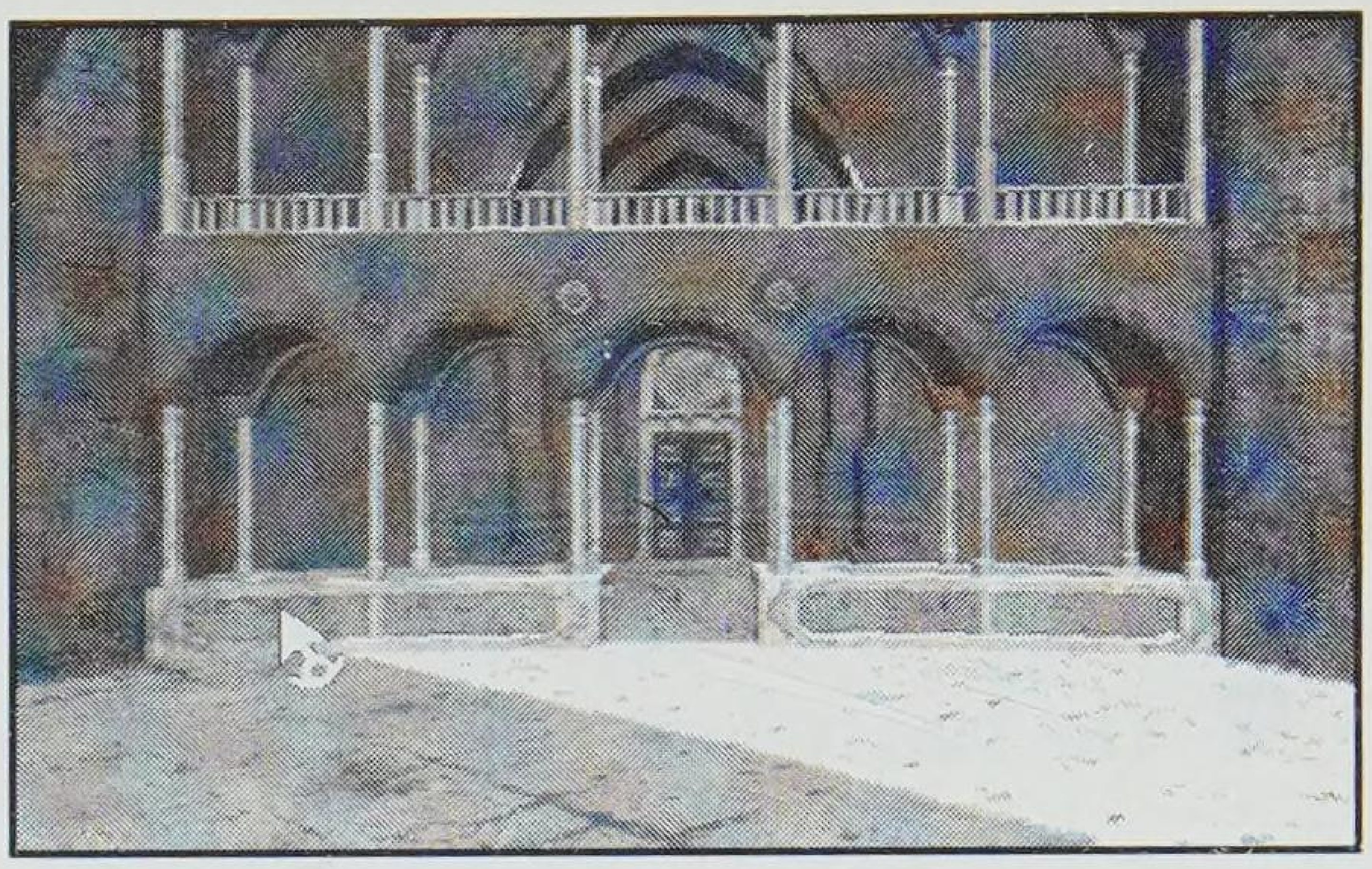
CRITICAL PATH

You are standing beneath the great dome of the Temple of Agrippa. If you have completed one or more of the Element Quests, you will be standing behind the altar.

If this is your first quest, make sure you read, "Examining the Altar" at the beginning of "The Element Quests" section.

Facing the altar from the rear of the altar platform, turn Right and go to the side stairs. Descend the stairs, turn Right again, and move Forward. If you look around a bit you will notice that you are now behind the temple dome. This area is just a big open space with a smaller dome (the Orrery Dome) in the center. It extends off at angles to the northeast (right) and northwest (left).

For the Earth Element Quest we need to enter the Northwest Minaret. Turn slightly to the Left, move Forward, then continue to the door. As you progress into the NW Minaret, you notice that your passage is blocked by a locked door.

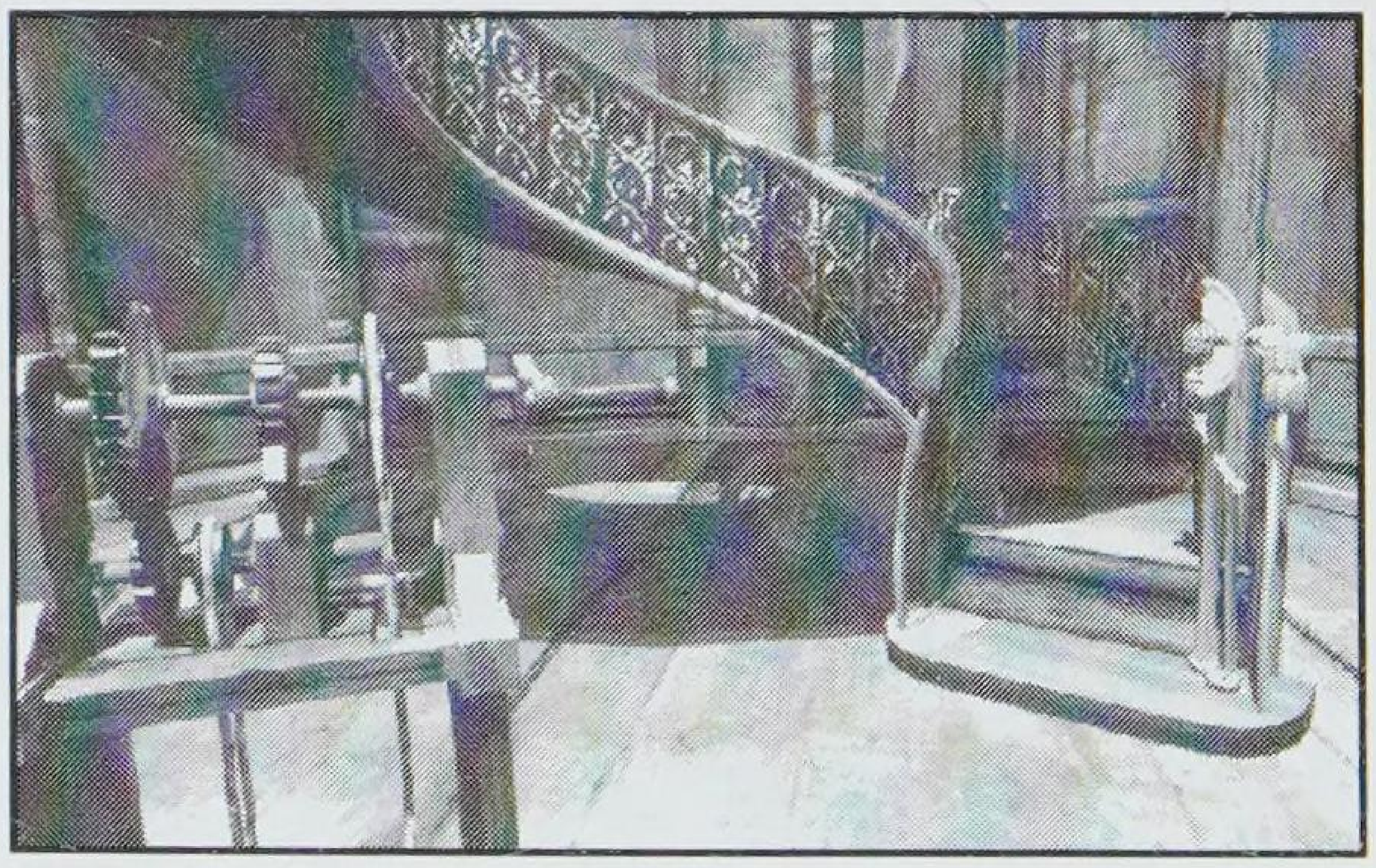


THE FIST LOCK PUZZLE

You are now facing the Fist Lock. There are eight skeletal fingers wrapped around a spear. The fingers make up the lock's mechanism. There is a hot spot on each of the fingers—if you click on one finger, it will rise up and reveal an alchemical or astrological symbol. In Chapter 2 you'll find a chart with the symbols relating to each character. We are looking for General Kaine's element, so look for the ones that pertain to him. These symbols appear on the Scroll of Enlightenment back in the Alchemy Lab.

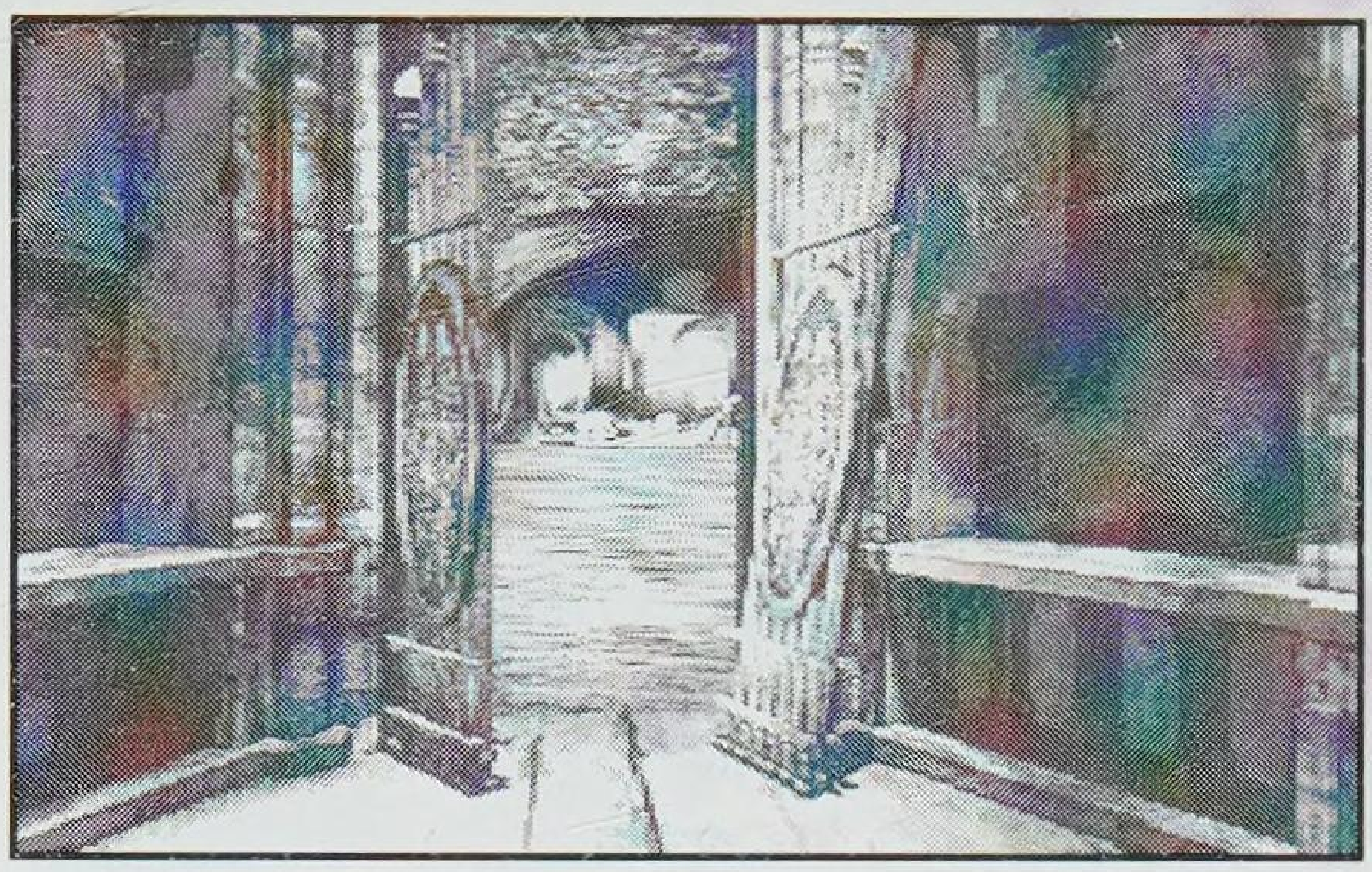
With this information we can open the door. Click only on the fingers that cover Kaine's symbols. Click on the left side pinkie finger (farthest left). Click on the right side middle finger (third from the right) and watch the doors open.

You are standing inside the NW Minaret. In front of you is a spiral ramp/staircase. At its base is a lever. Move closer to the ramp and attempt to go to the top of the minaret.



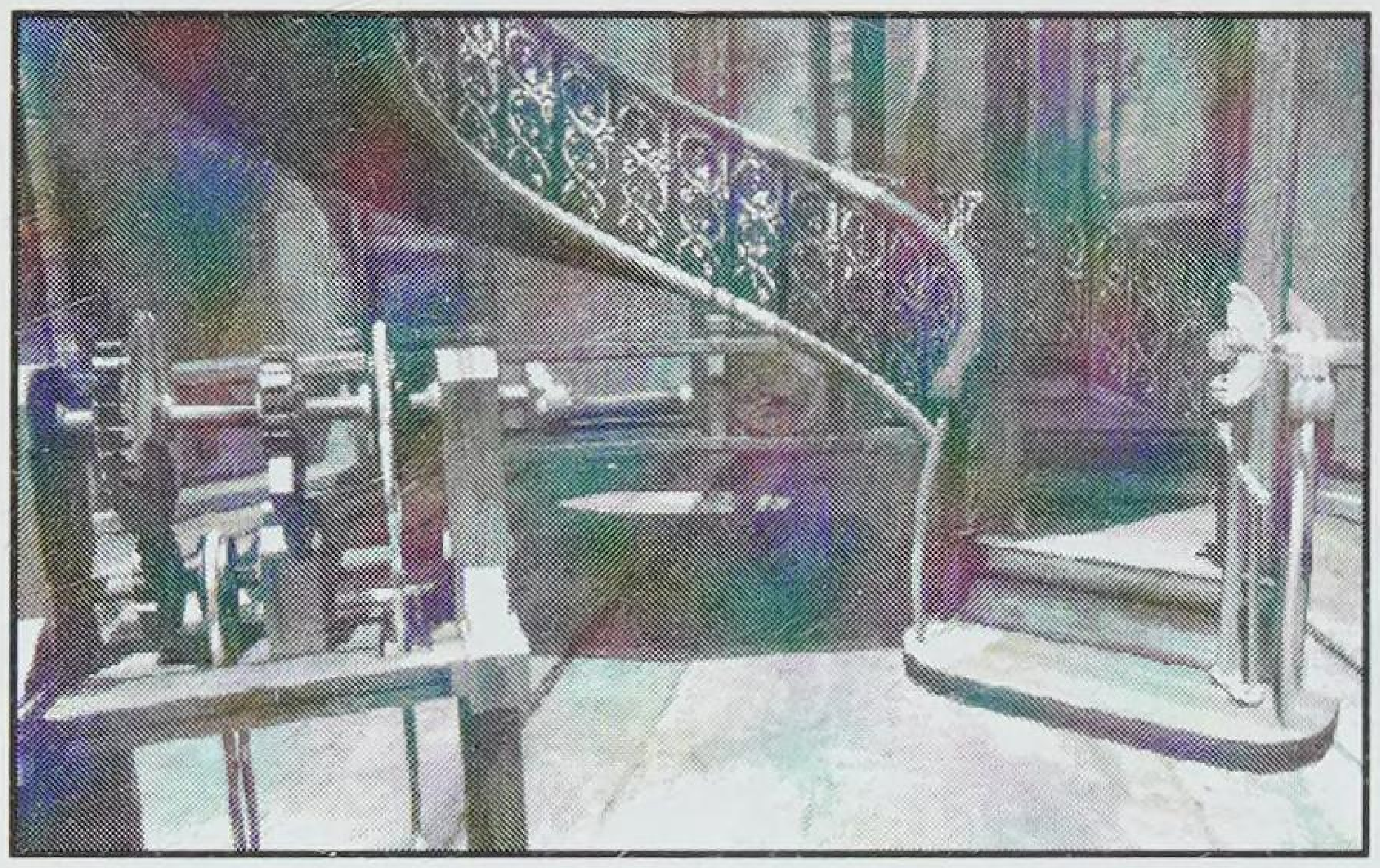
THE OBSERVATORY STAIRS PUZZLE

You can't go up, so why not pull the lever? Make it so. When your stomach has settled, look around.

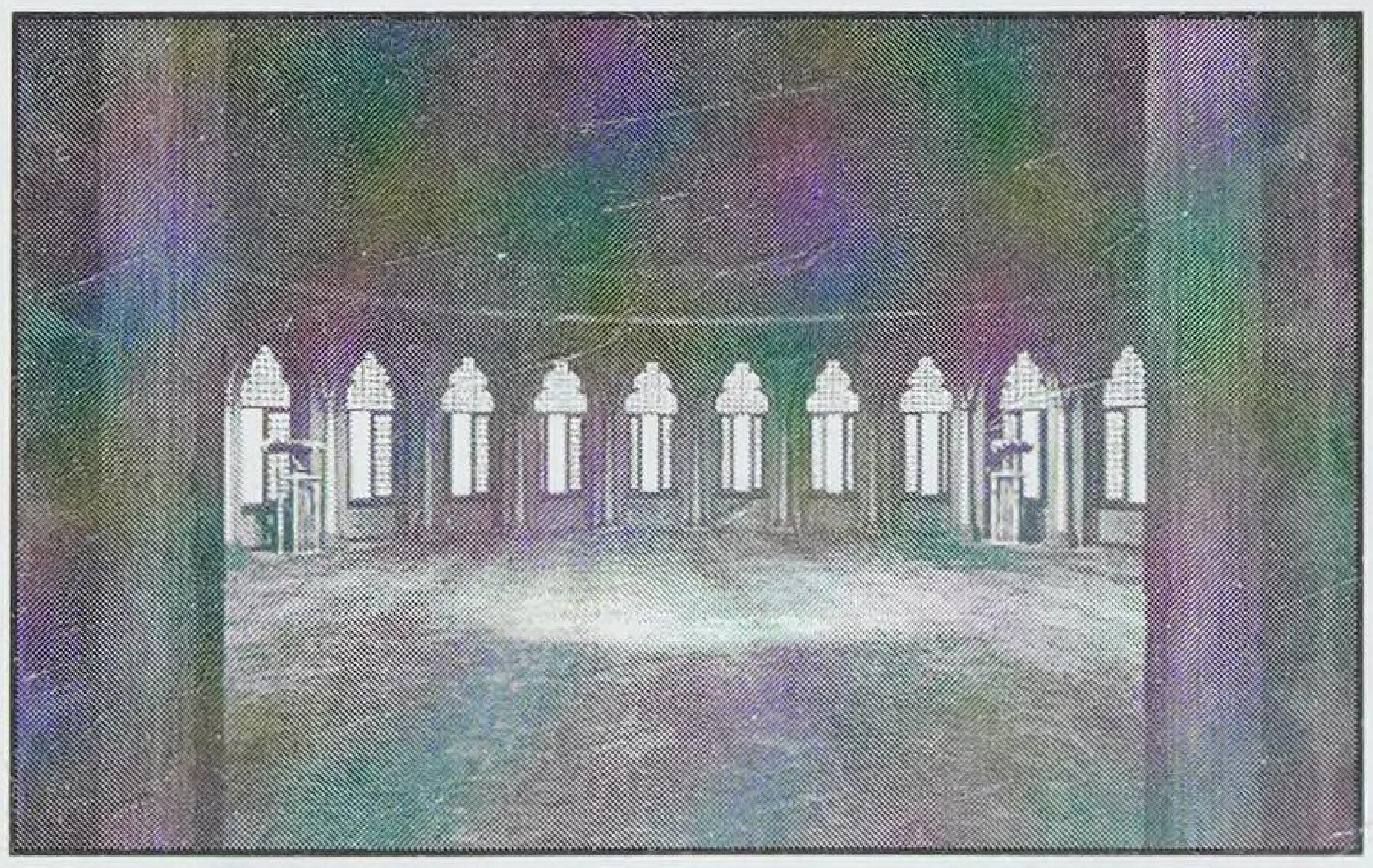


You are standing at the bottom of the spiral ramp in the Bottom Room. You are recovering from motion sickness. In front of you, a door leads out into an underground chamber. Be patient, we'll be out there soon enough.

Move Forward, then turn around and face the ramp. If you attempt to go back up, you won't be able to. Anyway, the lever at the bottom of the ramp won't move.



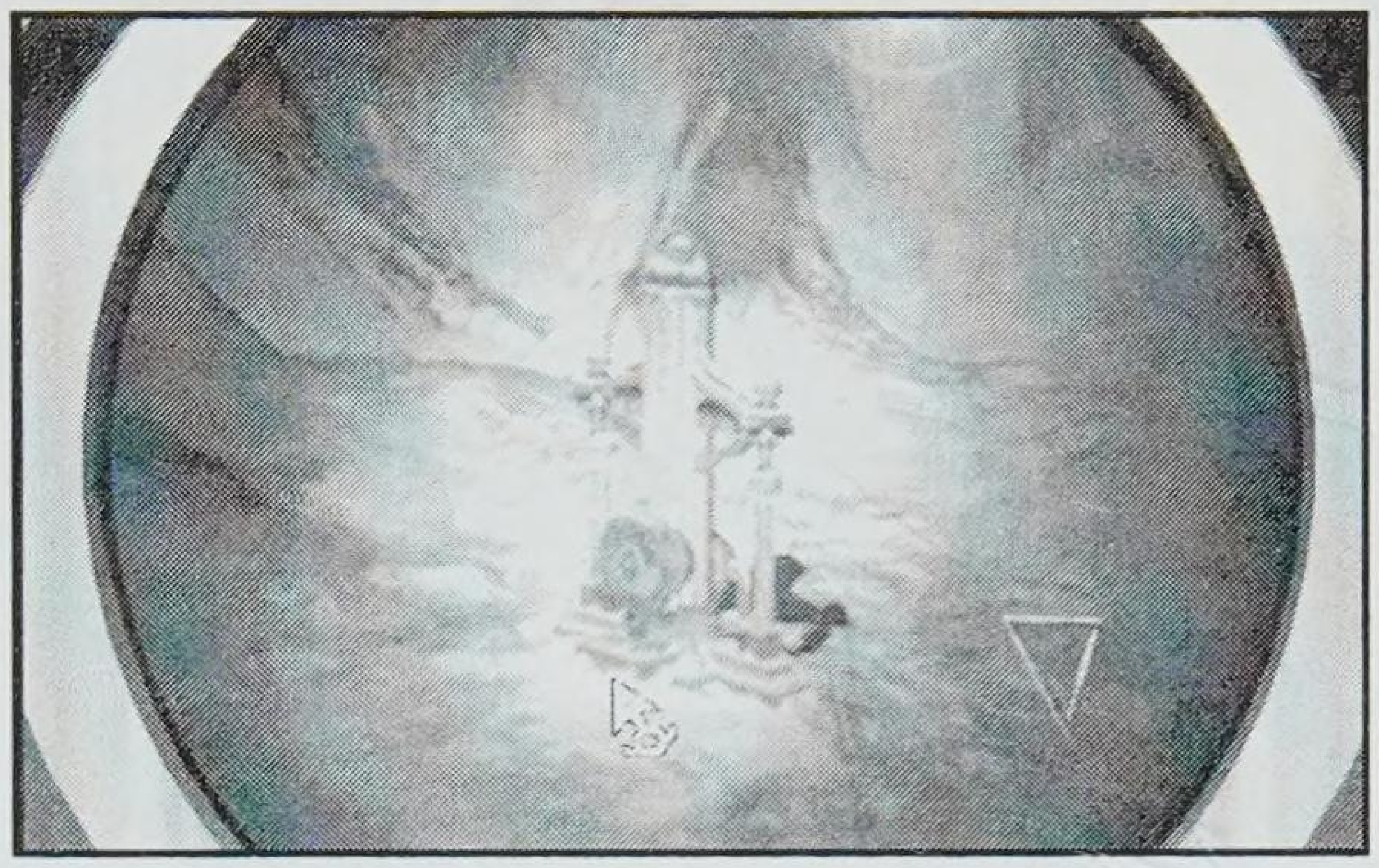
There is a table-like device in front of you, however. Move Forward to it—you will see a crank or lever on its right side. Click on the crank. The spiral ramp is now a spiral staircase.



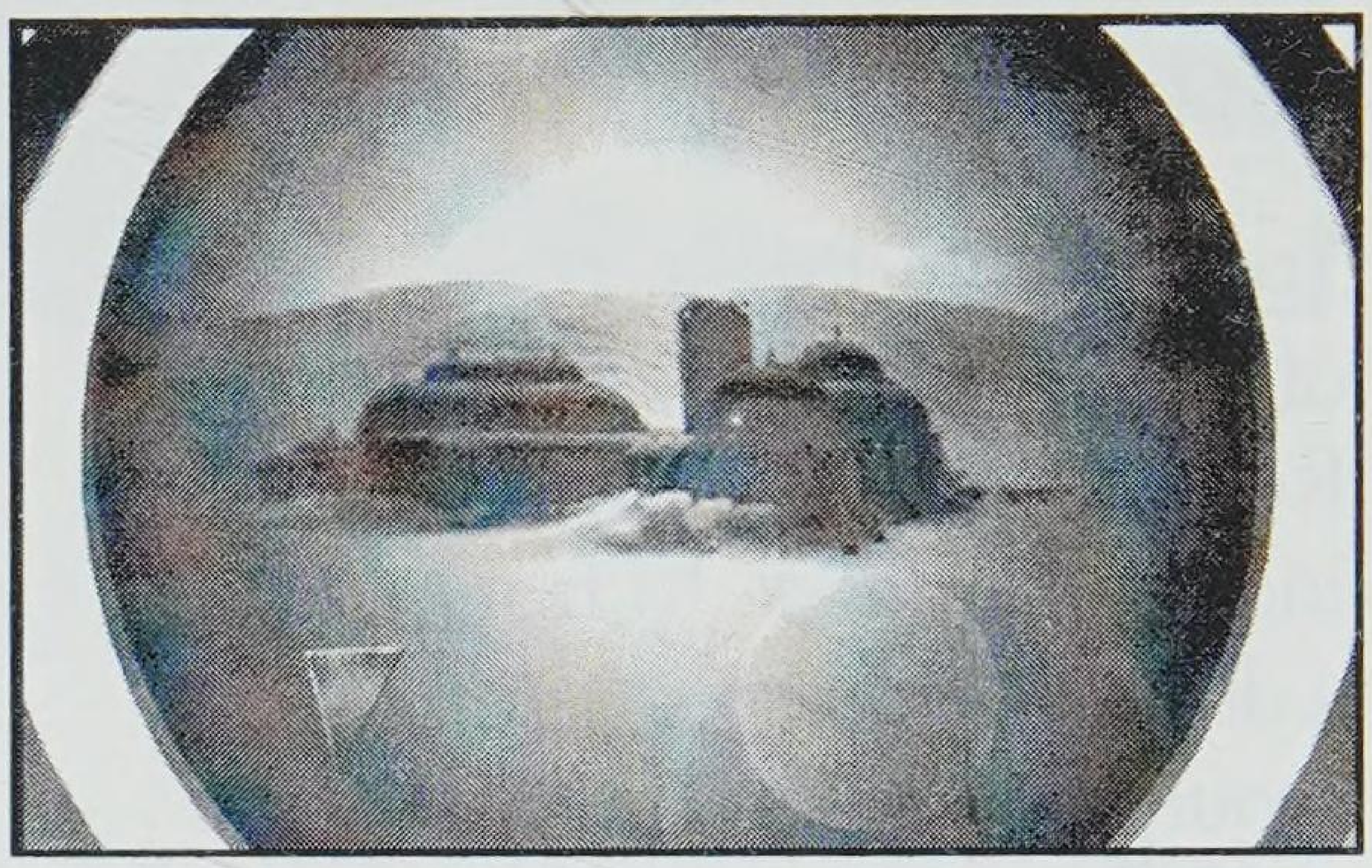
Go back upstairs. When you get back to where you started on the ramp, turn around again. You can now walk up the stairs to the observatory atop the minaret. Click on the stairs to continue your ascent.

Enter the observatory and look around. The place is empty except for four telescopes, spaced at even intervals along the windows.

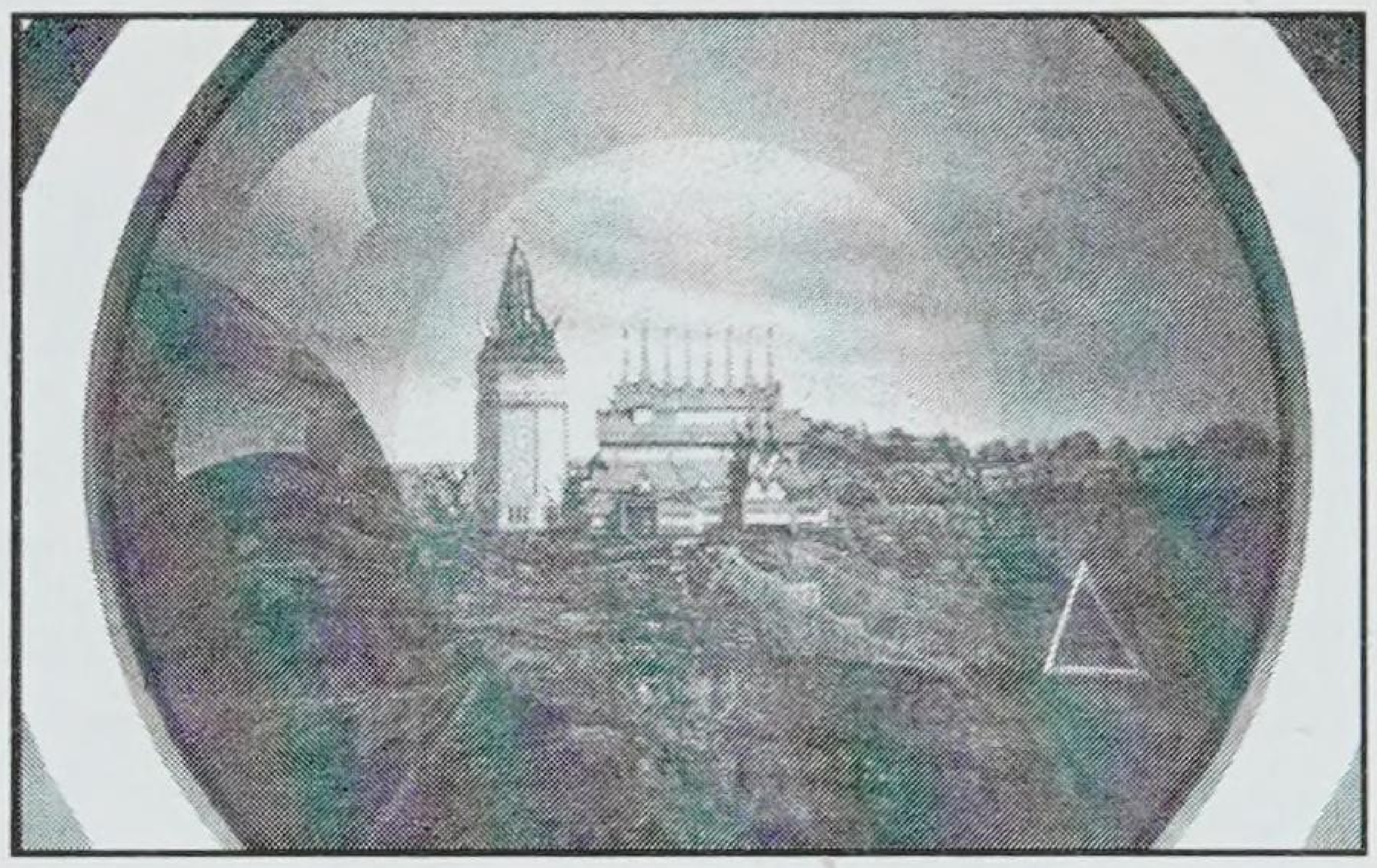
The telescopes each look out on one of the Portal Worlds you'll be journeying to in **Act II**. They were the homes and workplaces of the four alchemists. Click on the telescopes to look through them. From left to right the worlds are:



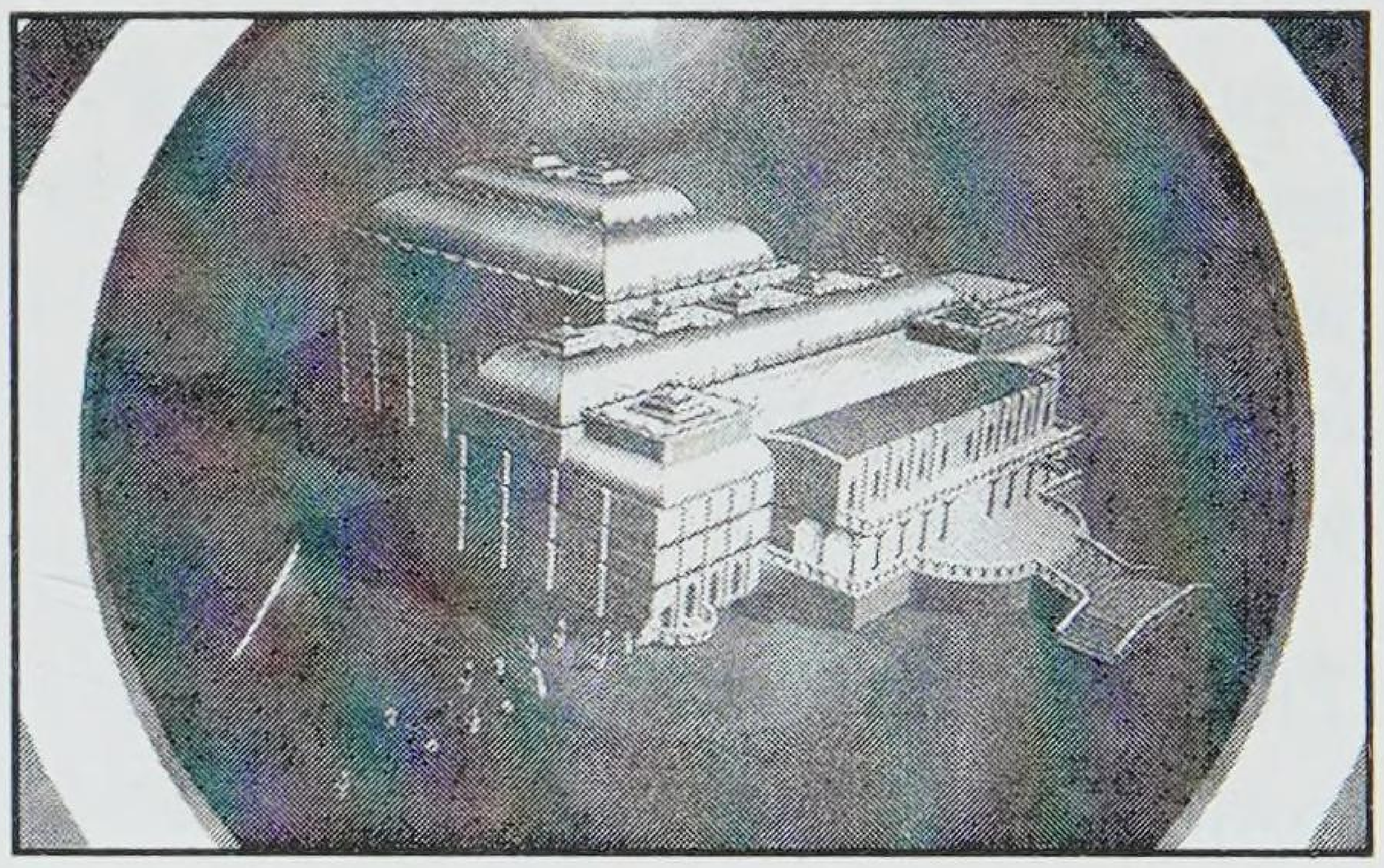
The Asylum of Dr. Sartorius



General Kaine's Castle



Bishop Malveaux's Monastery



Madame Sophia's Conservatory

FROM THE ZORK NEMESIS DESIGN DOCS

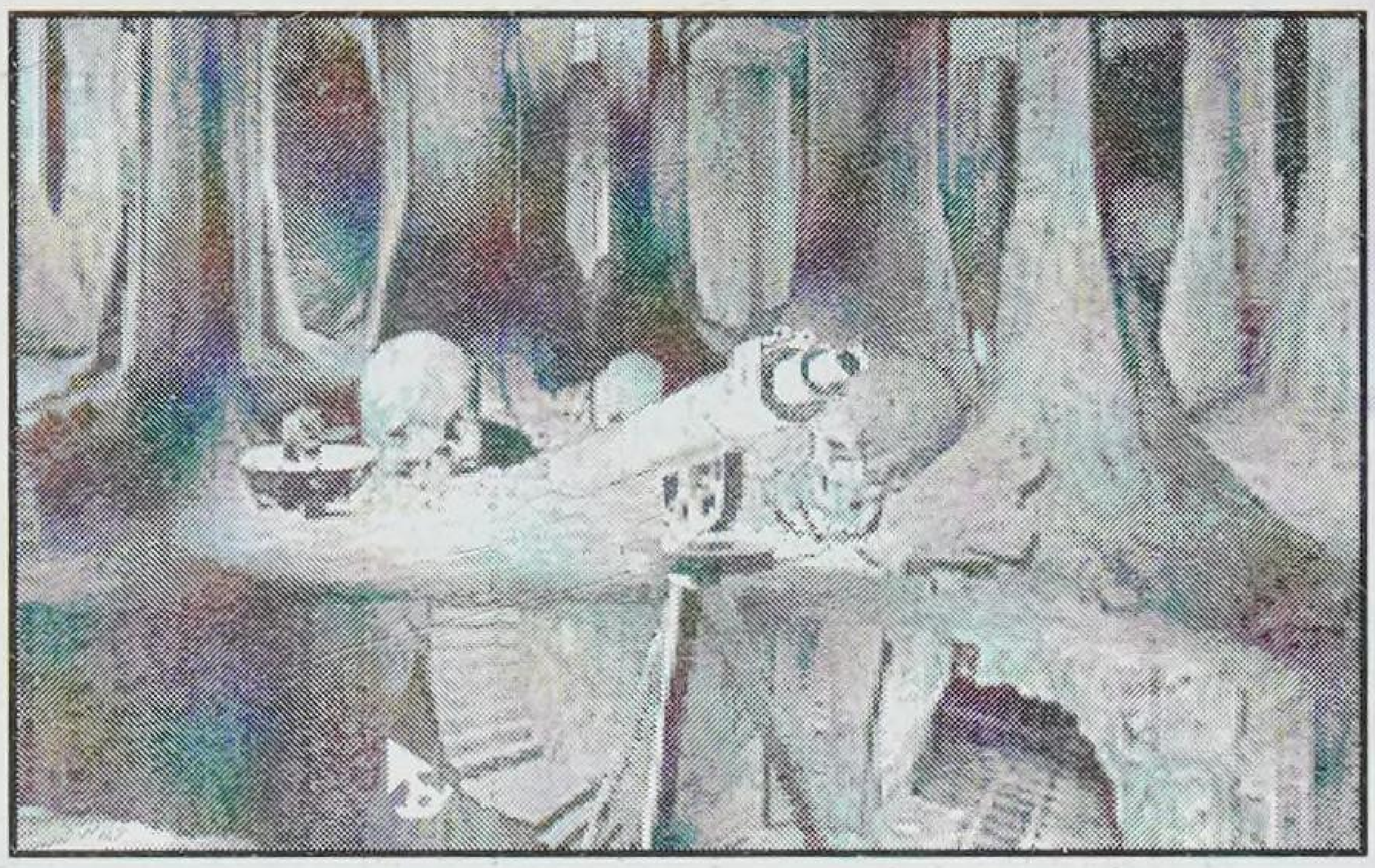
"The Portal World buildings and landscapes are barely visible through the windows. By clicking on the telescopes standing in front of each of the four open windows, the player will see close-up views of each Portal World.

Specifically, a row of volcanoes surround the Monastery building. The range of volcanoes sweeps out, lower in altitude to become rolling hills. Kaine's Castle can be seen nestled between two desert hills. The hills open to an expansive grassy field that ends at a seashore. On an island of mists in the sea, a glass structure (the Conservatory) can be seen near the mouth of a river. Through the final window is a glacier. Located in the midst of huge slabs of ice is a tall circular stone building—the Asylum."

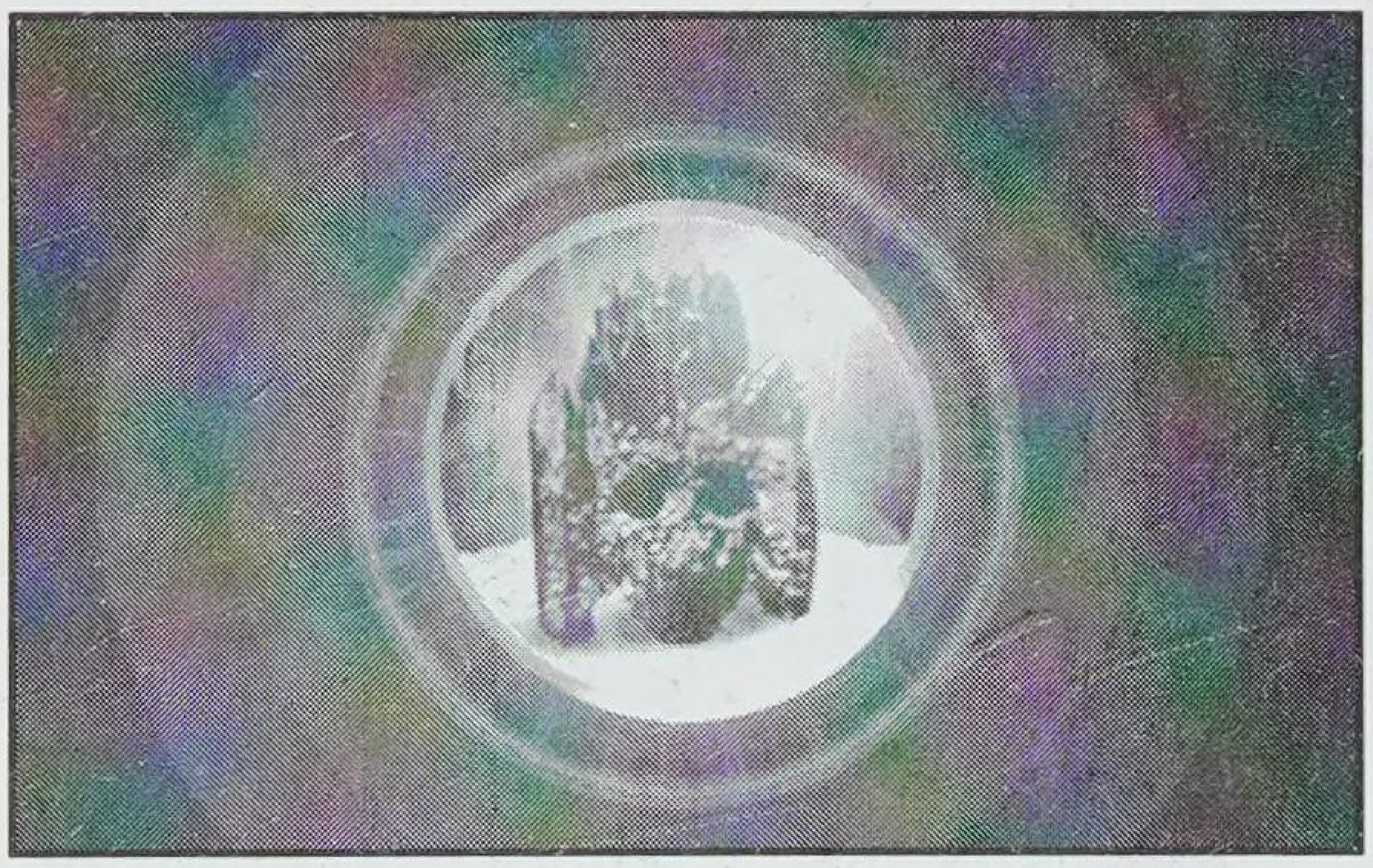
You can't help but notice the element symbols on each of these views. Remember what Kaine's Castle looks like—you need the information quite soon.

There is nothing further to do in the observatory. Return down the stairs. When the stairs stop going around, run your cursor over the lower right side of the screen—you're looking for a large, down-pointing cursor. Follow the Arrows to the Bottom Room and exit through the door.

You are now in the basement corridor. Move ahead until you arrive at a small telescope. You are at the edge of a chasm you cannot cross.



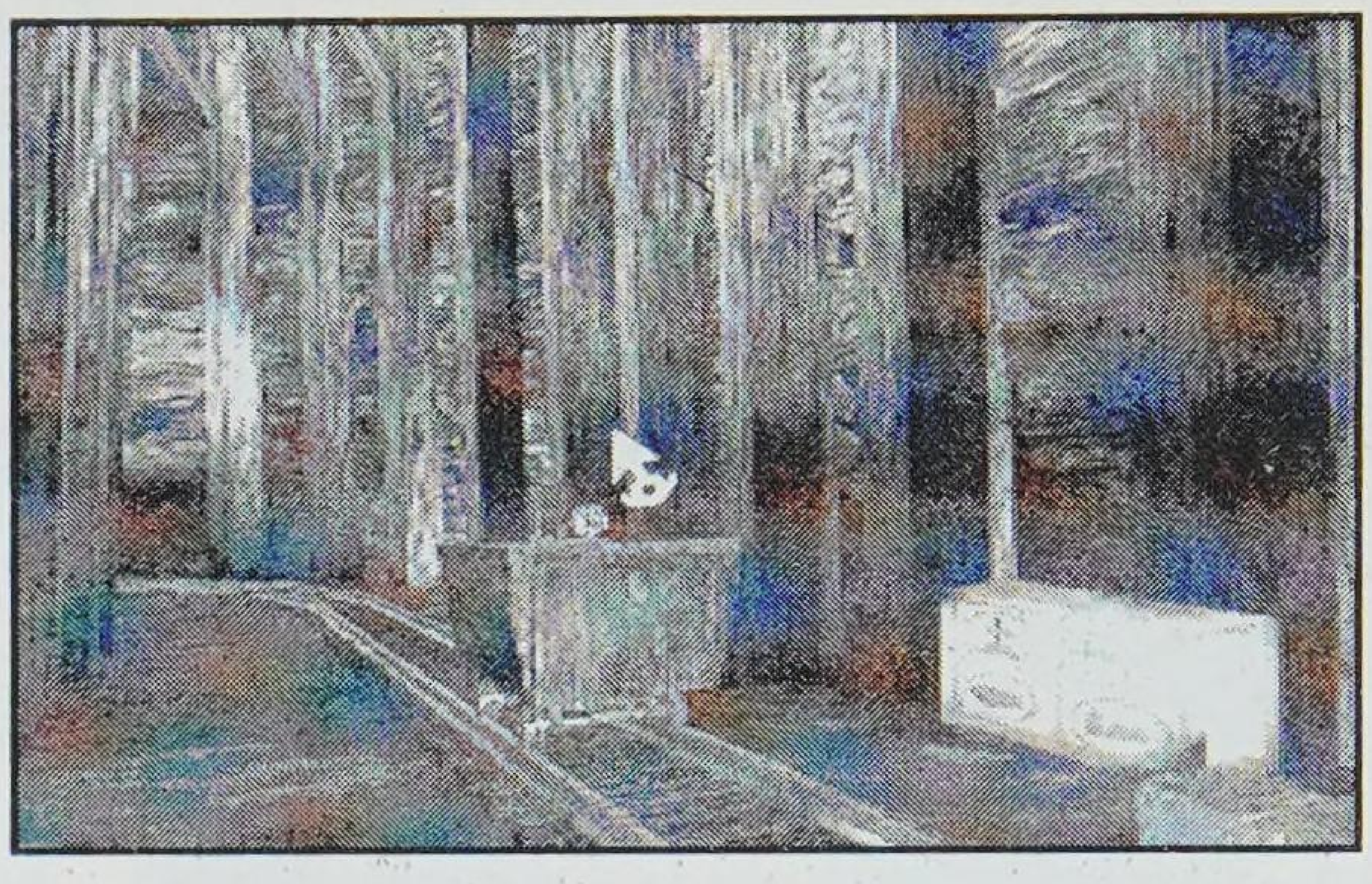
Across the chasm you can see a small open area, part of a cave or a mine. Rail tracks lead in below it to a set of stairs leading up. This area contains three giant skulls carved from the rocks and an object that cannot be seen clearly from this distance.



Look through the telescope. What you see looks a lot like the head of a bat, or something on a Rorschach test you took in junior high. It's really the object of the quest—the Earth element. All you need to do is figure a way to get to it.

Turn around and locate the stone stairs. Follow them up to the top, then turn Left.

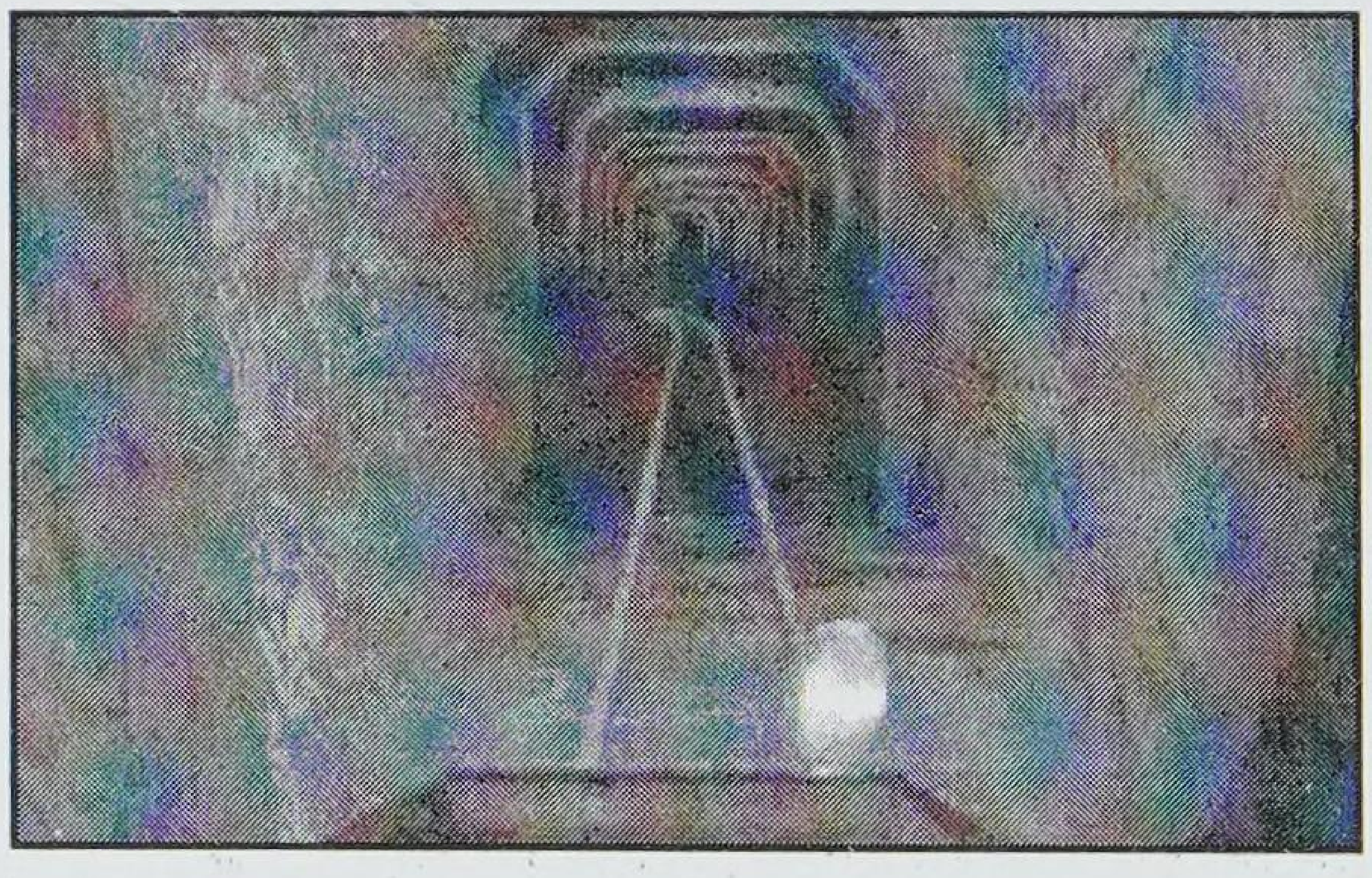
THE MINE CART PUZZLE



You will see a mining cart sitting on a set of tracks. Next to it is a large control box. Examine the box; there are four silhouettes on the front of the control, each one of the four Portal Worlds you saw through the telescopes. As you depress each button, the appropriate element symbols will appear, thus connecting the images with a specific alchemist. Because this quest is for General Kaine, press the top right button—it is his home, Castle Irondune.

You are about to enter the mine. Leave the close-up. When you climb in the cart, it will begin to move. When it stops moving you will be on the other side of the chasm.

FROM THE ZORK NEMESIS DESIGN DOCS

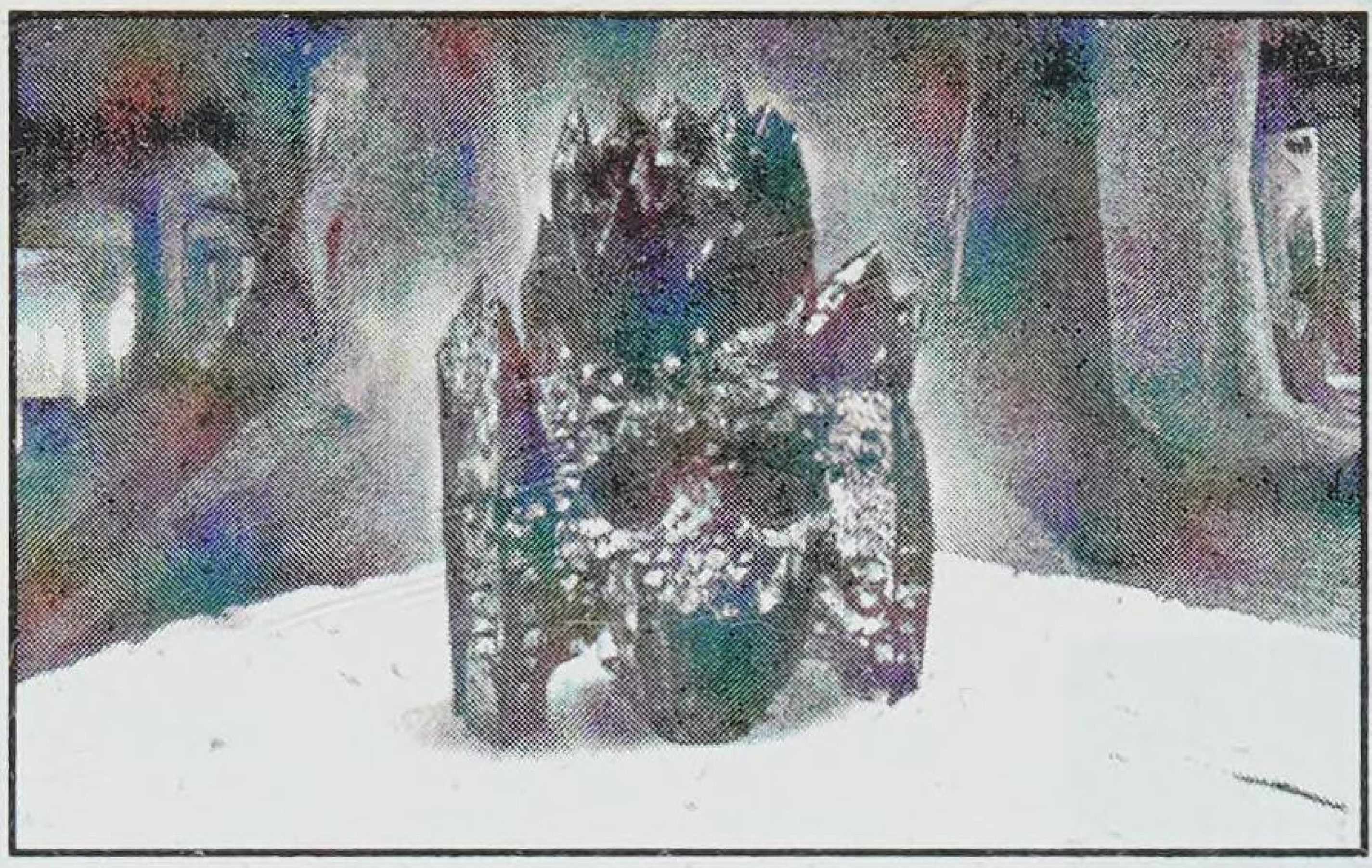


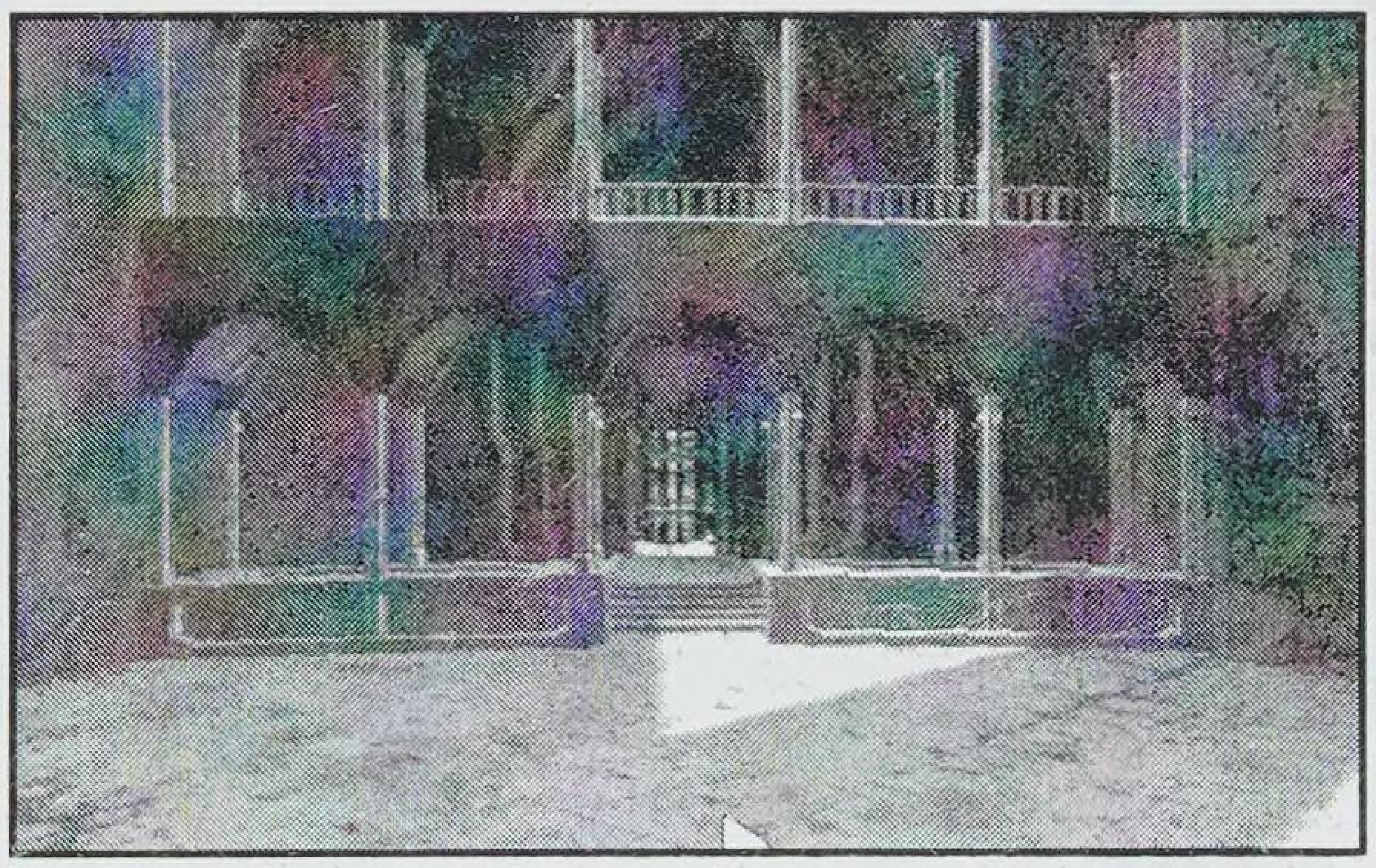
Getting through the mine was never designed to be so efficient; it was originally supposed to be a maze similar to the mine cart maze in Return to Zork.

"The player enters a mine cart that begins to move down tracks. The cart eventually comes to a junction in the tracks. A handle in the front of the mine cart moves left or right enabling the player to select the direction of travel. If the player navigates correctly, she arrives at the Earth Element Room. Hanging from chains are various symbols. The player must turn by clicking the lever left or right at the appropriate Earth-related symbol. If the player makes a wrong turn, she meets one of the following deaths: Into a lake, crash into a wall, burn in fire, or fly out of the mine into the gorge. The player can enter the Earth Element Room only by successfully completing the Mine Cart Puzzle."

Zork and mazes go back to the very first game in the series. To be more accurate, the combination goes back to before it was a series—the game's first incarnation on the mainframe computer at MIT in 1977. Few who have ever played the original game, either as Zork or Dungeon (its original name), will ever forget "...a dark maze of twisty passages, all the same," and with no graphics to help find your way through. It is perhaps the most famous, if not the greatest, maze in the history of electronic entertainment.

The cart halts at the bottom of a long set of stairs. These are the ones you saw from across the chasm. When you get to the top, you will see the skull statues and a small pedestal.



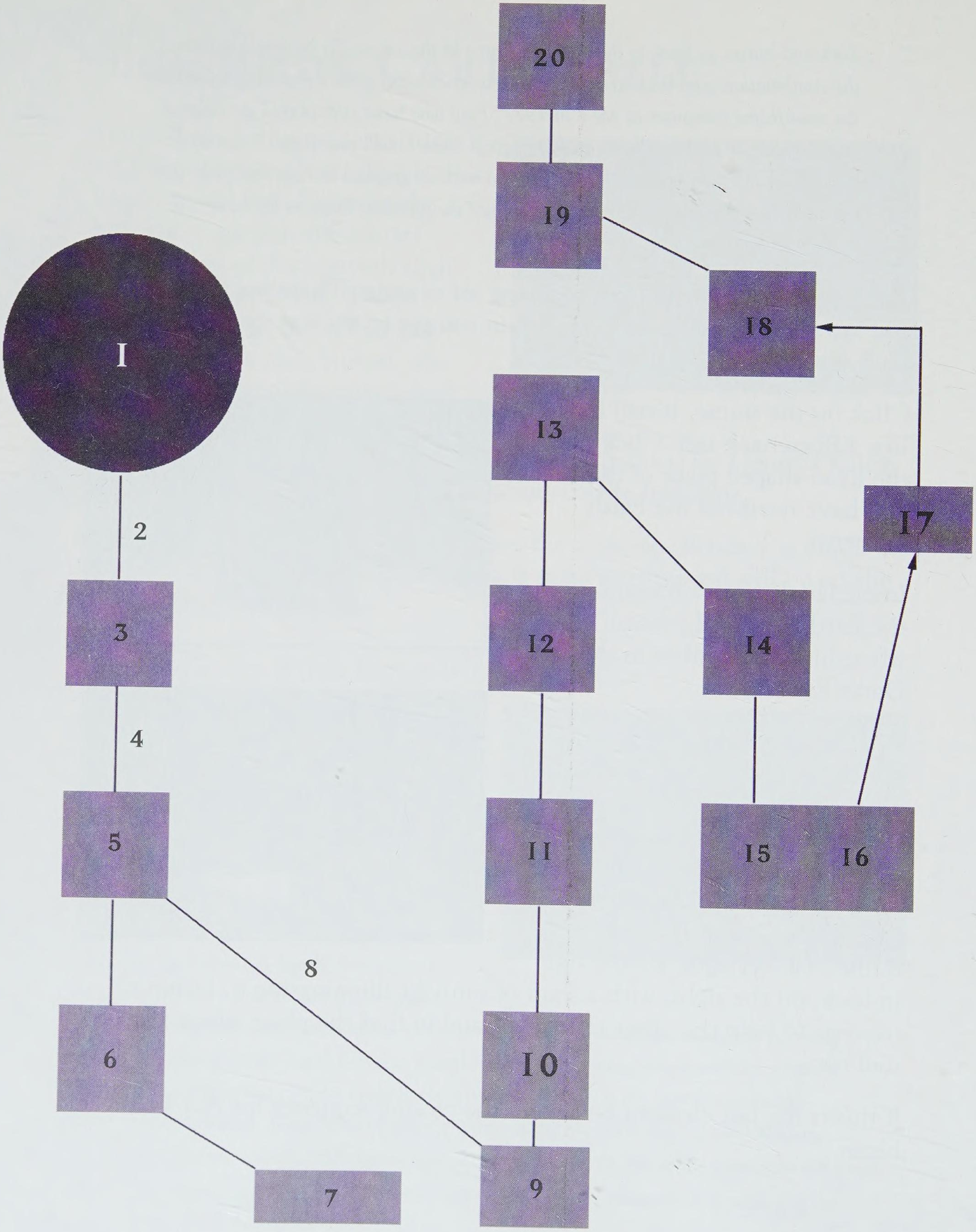


Click on the statue. It still looks like a Rorschach test. Click on the head-shaped piece of earth. You have retrieved the Earth element.

Immediately upon obtaining the Earth, you find yourself whooshing to the altar in the Dome Room.

Because General Kaine was the alchemist who sent out for Earth, place the Earth on the element symbol next to his planetary symbol— the top one—by clicking on it. When the wide shot of the Dome Room appears, click on Kaine's sarcophagus. It's the one in back, on the right, with a shaft of sunlight illuminating it. Listen to requests to help the other alchemists and to find the place where Lucien's soul rests.

If this is the last element collected, the closing sequence for **Act I** will begin.



QUEST FOR EARTH MAP

NORTHWEST MINARET

1. Observatory
2. (Up/Down)
3. Stairs
4. (Up/Down)
5. Spiral Ramp/Spiral Stairs
6. Fist Lock Door
7. Behind Dome
8. (Up/Down)
9. Bottom of Ramp/Stairs
10. Bottom Room
11. Basement Corridor
12. Basement Corridor
13. Edge of Chasm
14. Stairs to Mine
15. Mine Entrance
16. Mine Cart
17. Mine
18. Exit Mine
19. Stairs
20. Across the Chasm

PUZZLE SOLUTIONS

FIST LOCK PUZZLE:

- Go to the NW Minaret (behind the Dome Room)
- Raise the pinkie finger on the left-side hand and the middle finger on the right-side hand

OBSERVATORY STAIRS PUZZLE:

- Solve the Fist Lock Puzzle
- Operate the spiral ramp/staircase lever to slide down to the Bottom Room
- Click on the crank you find in the Bottom Room
- Walk up stairs to the Observatory

MINE CART PUZZLE:

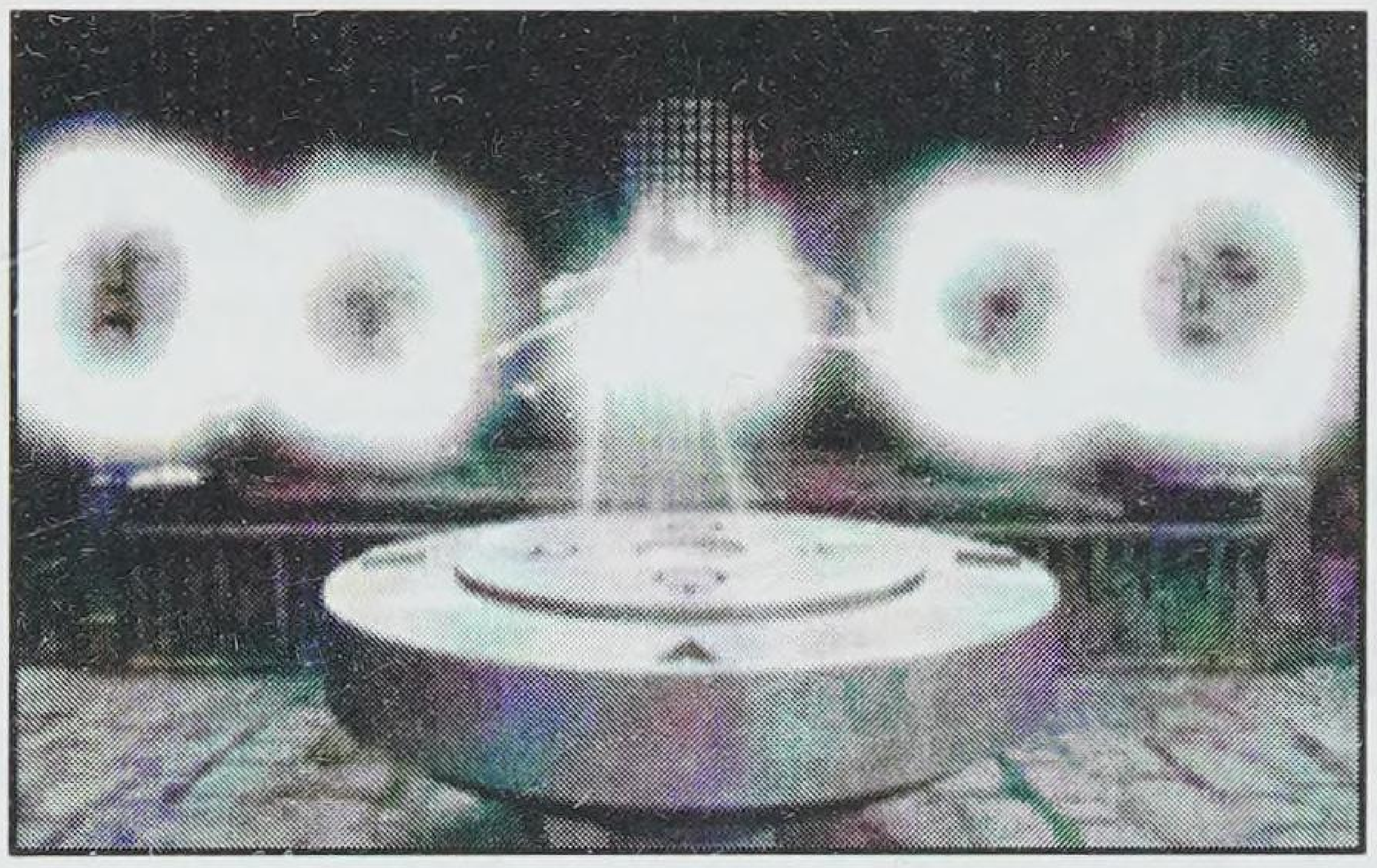
- Solve the Fist Lock Puzzle
- Enter the Bottom Room and go to the chasm
- Press the top right button on the cart control box
- Enter the mine cart

EPILOGUE:

THE GOLDEN SPHERE

The elements of Fire, Air, Earth, and Water have all been brought to the spirits of the four alchemists. They have painted their picture of the Nemesis as a murderer—one who tortured and killed them; Malveaux's daughter, Alexandria; and Kaine's son, Lucien. The Nemesis would even destroy you to achieve his dark, unknown ends.

To help them in their struggle against the Nemesis—to give them strength and power—the four beg you to journey to their own worlds to create their metals and bring these metals back to them.



At this moment, the Nemesis appears. He attempts to kill you, but is thwarted by the invocations and powers of the alchemists.

The battle ends. The alchemists disappear. A golden sphere now sits within the pentagram on the altar.

Pick up the golden sphere. It is the key to the Portal Worlds. **Act I** is now complete.

ACT II

THE PORTAL WORLDS & THE METAL QUESTS

In **Act II** you have arrived at the middle section of Zork Nemesis. You are now back outside of the Temple of Agrippa and can see a bit more of the world—or is it, worlds?

The four areas you will explore during the Metal Quests are called the Portal Worlds. While there are planets involved in getting to them, they aren't worlds in the sense of separate places revolving through the universe. Instead, they are worlds in the sense of "worlds unto themselves," distinctly different places where the four alchemists lived and worked. They must be close to the temple—you viewed them through the observatory telescopes. Each of the worlds contains one complete Metal Quest.

Overall, the puzzle sets in this portion of the game are much more subtle and intricate than what's gone before. Each individual Metal Quest is comprised of many more puzzles than the two or three encountered during the Element Quests. In many cases, these puzzles are nested one inside the other where one puzzle must be solved in order to get a portion of the solution to another. This nesting can be three puzzles or more deep in places. There are also many more necessary objects lying about to be manipulated or used in some manner.

As each of the four alchemists is identified with a specific element, so too are they connected with some specific metal.

Alchemist:	**Metal:**
Malveaux	Lead
Sophia	Copper
Sartorius	Tin
Kaine	Iron

From the Zork Nemesis Design Docs

"In the second Act, the puzzle landscape hides each character's secrets. They hide their practice of Alchemical magic, Lucien and Alexandria's forbidden love affair, and a larger conspiracy... in a quest for eternal life. The player will learn how each of the characters relates to one another by navigating the puzzle landscape of the Portal Worlds.

...the puzzle landscape is divided into smaller puzzle sets. The player is free to move to any of the four Portal Worlds in any order or combination. However, each portal land will be self-contained. Another goal of the Nemesis design is to keep repetitive traversing to a minimum.

During **Act II**, *the player is searching for each character's metal—a purified object that represents each of their contributions to the Alchemical table. The metals are hidden from the Nemesis, and thus the player, in each Portal World. Once the metals are purified and correctly arranged on the temple altar, they allow the player to advance into the third Act."*

NOTE:

These metals were not chosen at random by the game designers. Vincent of Beauvais in his Speculum Naturale *(written about A.D. 1210) writes of six bodies—metals. The first two are pure metals—gold and silver. In Zork Nemesis, these metals correspond with Lucien and Alexandria.*

He also writes of the four impure bodies (metals): copper, tin, lead, and iron. They were considered impure because certain substances had mixed with gold or silver and corrupted them. Copper, for example, is really silver waiting for someone to take the red out.

Alchemical theory had it that pure gold or silver could be extracted from these impure metals by the proper application of heat and other techniques. Lead, indeed, could be turned to gold. All you had to do was take out the impurities.

To obtain the metals, you will need to find the component parts and devices that make up each final puzzle and then perform an act of alchemy. To accomplish this you will have to find and penetrate each alchemist's secret laboratory. They are well hidden.

As you explore each world, more and more of the background story will be told. Much of this background will be in the form of video segments—flashbacks to what happened before.

And as you learn more about what really happened in the past you will begin to understand fully the game's meta-structure:

"...a single, simple conceit. Very little is as it seems."

FROM THE ZORK NEMESIS DESIGN DOCS

"Flashbacks and Hallucinations

The player learns of the narrative that occurred in the environments through flashbacks and hallucinations. Each of the environments is almost abandoned or closed down. The spaces are surreal and strange, haunted by the still smoldering spirits of their dead inhabitants and vibrant with memories of past events.

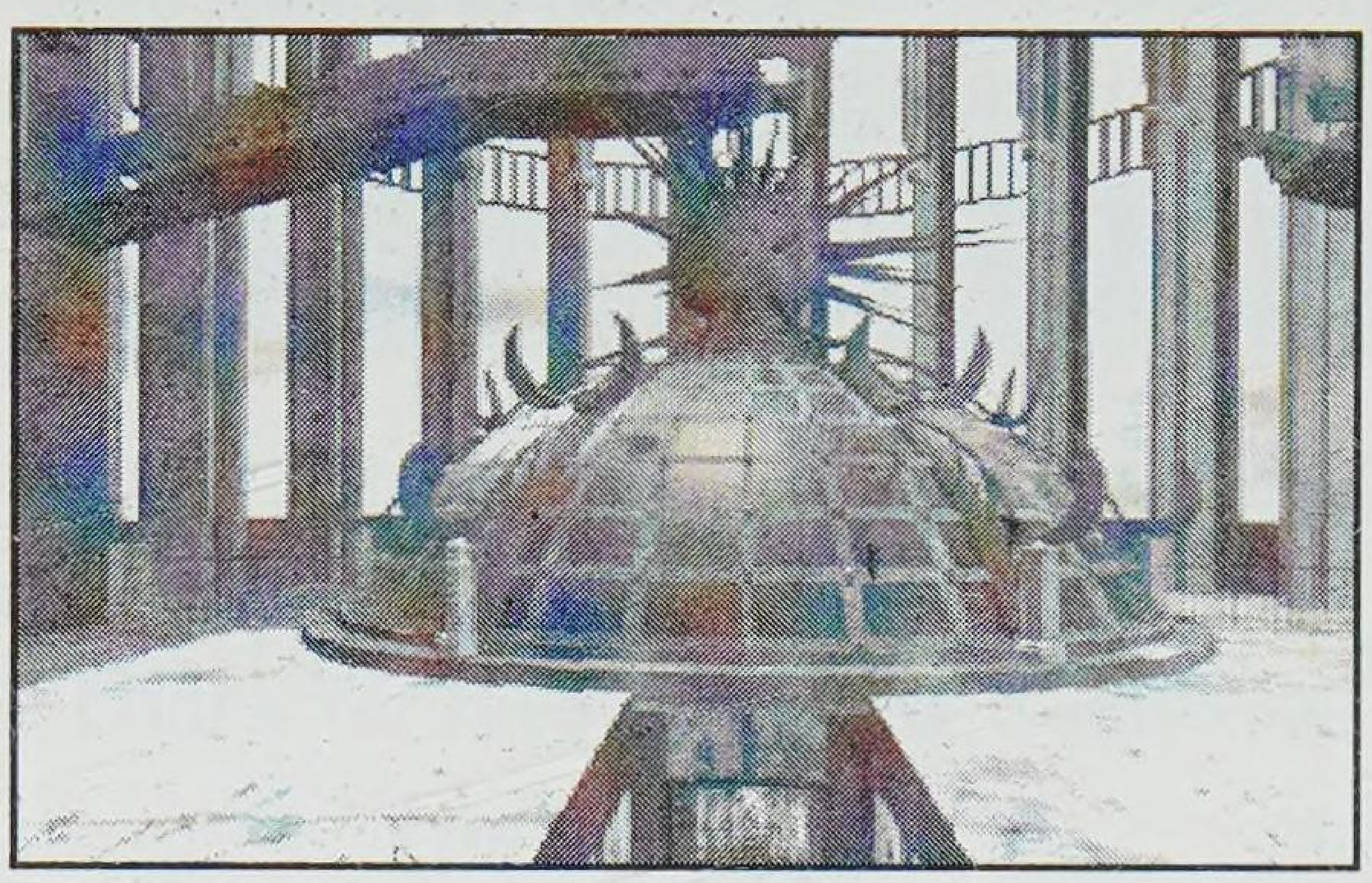
The player taps into these events when she touches certain powerful objects in each of the worlds. When she clicks on these objects, she releases the energy and memories they contain.

The player also hears audio hallucinations, or fragments of conversations and actions that took place long ago. Through these mechanisms the player puts together the past relationship of Alexandria and Lucien and the cabal."

WHAT'S AHEAD

- The Orrery
- The four Metals Quests:
    - Lead for Bishop Malveaux
    - Copper for Madame Sophia
    - Tin for Dr. Sartorius
    - Iron for General Kaine

THE ORRERY



A cynic might contend that the entire purpose of Zork Nemesis until now was merely to put the gold sphere into your character's possession. Without the sphere, the Orrery is just a piece of eye candy—sweet to look at, but with no, in game terms, real nutritional value. With the sphere in place, you can now go to any of the four worlds. Once it's in place you won't refer to it again.

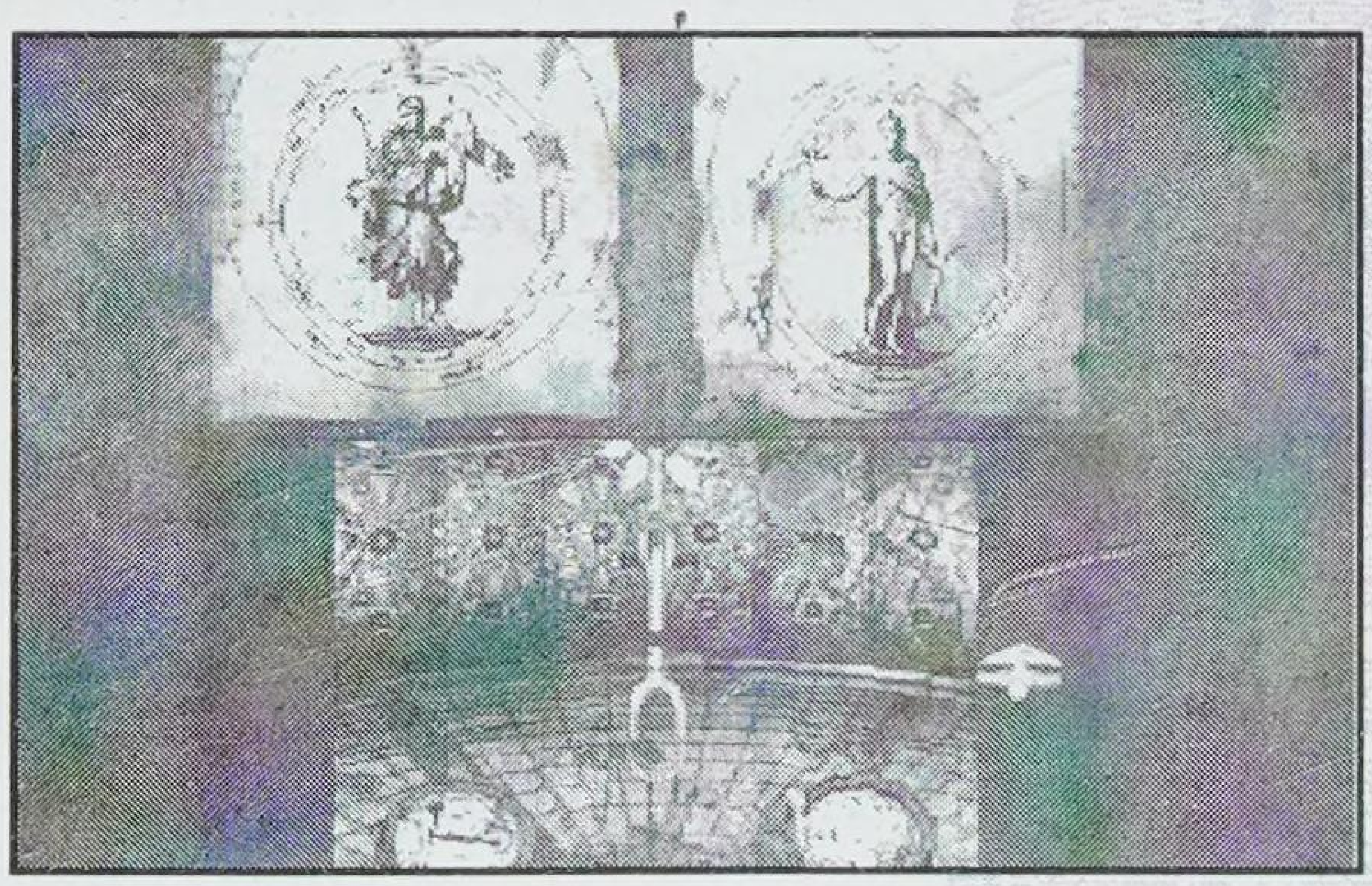
If you're still hanging around in the dome room of the temple, return to the area behind the temple dome and stand in front of the Orrery Dome.

NOTE:

"What is an orrery?" Good question.

An orrery is an old-time planetarium—an awkward mechanical device comprised of levers, rods, and different-size balls. These can be arranged in various ways to demonstrate the three-dimensional motions and relative positions of the planets in our solar system. It gets its name from an Englishman who had one constructed for himself, Charles Boyle, onetime Earl of Orrery.

Who said computer games have no redeeming educational value?



Step once down into the Orrery Dome. Entering brings you into a small foyer looking down on the Orrery itself, although only parts of it are visible.

Before continuing, take a close look at the art that decorates this area. The figures on the two alchemical drawings in front of you are of Luna, a woman; and Solis, a man. These are Latin names for the moon and sun. Luna represents Alexandria; Solis represents Lucien.

To the sides are four other drawings. These are alchemical charts—graphical representations of the correspondences between the alchemists, their elements, and their planets. We already know which element goes with whom, so we can easily deduce their identities.

You need to know which planet corresponds to which alchemist to use the Orrery efficiently. The charts are inscribed in a Zork-Latin, but the translations are pretty obvious.

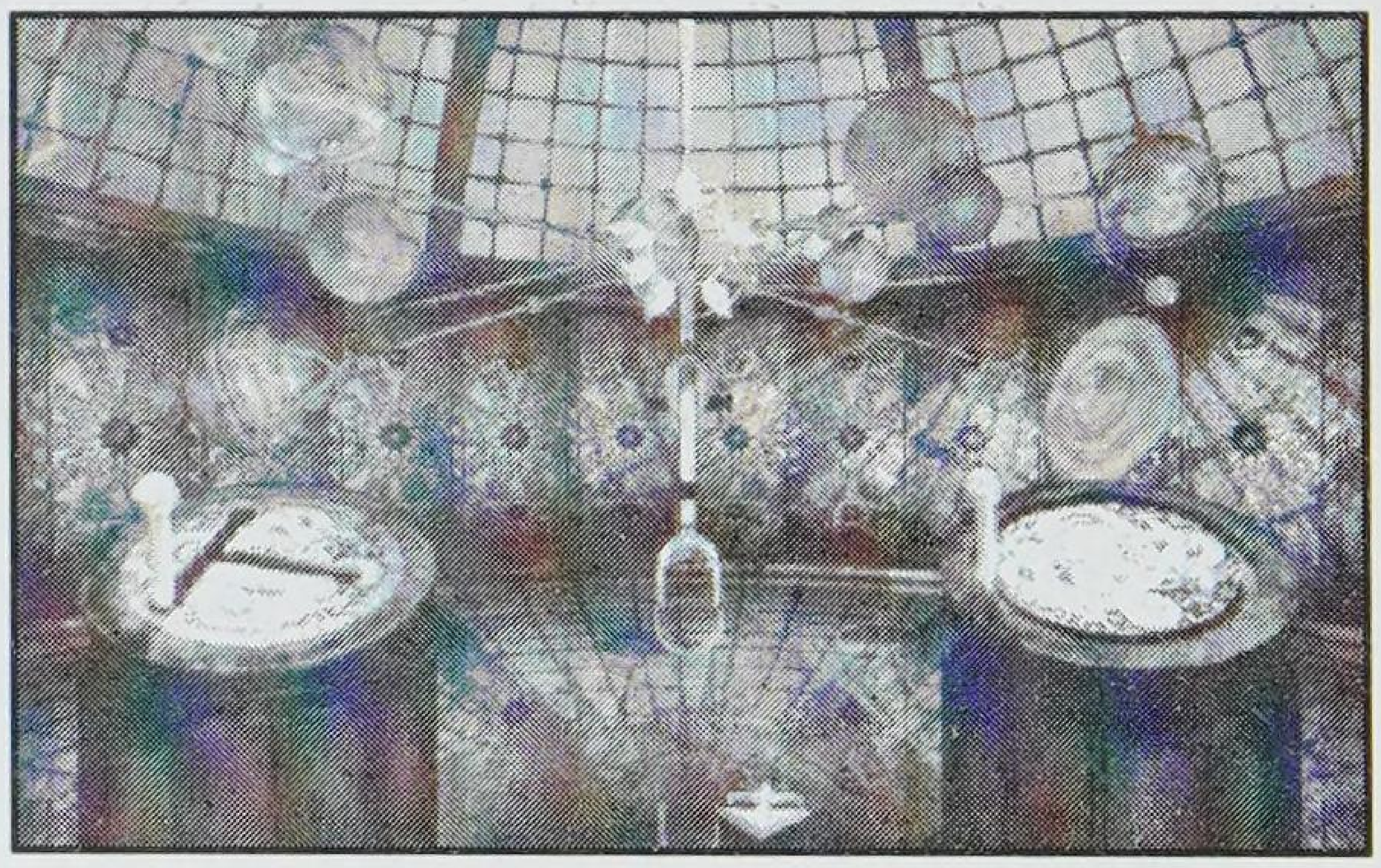
The two drawings to your left are:

Murz	Terra (earth)	Kaine
Juperon	Aer (air)	Sartorius

The drawings on the right represent:

Venusnv	Aqua (water)	Sophia
Saturnax	Ignis (fire)	Malveaux

Continue the rest of the way inside.

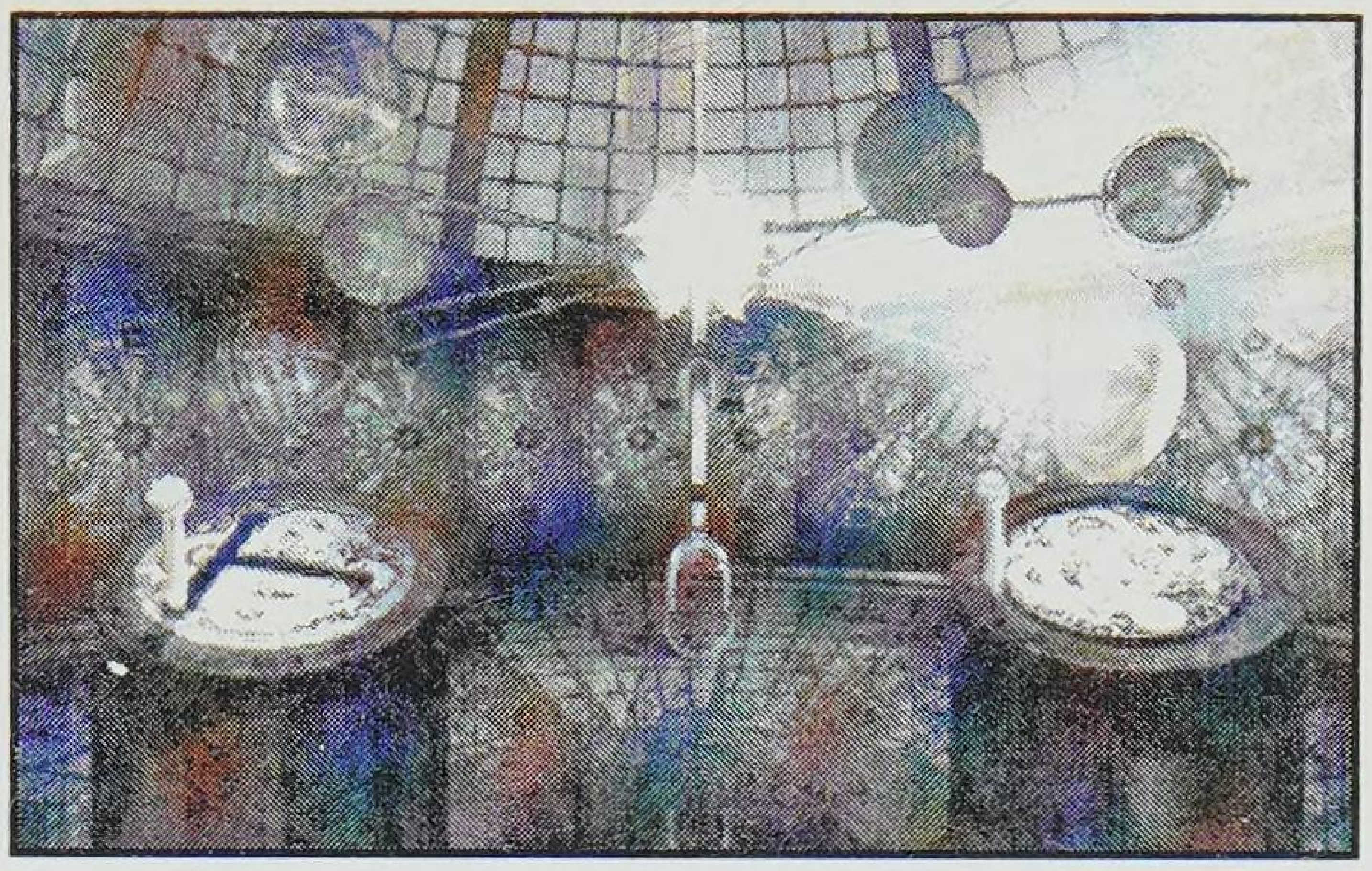


The Orrery may seem puzzling at first. In front, at the ends of the rods, are the different planets. The rods are attached to a centerpiece that has an empty space at its center. What seems like a solid floor in back is actually a pool of water. On either side are the levers that operate the device.

You need to place a representation of the sun in the middle of the solar system that the Orrery represents. The golden sphere will do quite nicely.

The left-side lever (the one shaped like an automobile transmission gearbox) allows you to do this. Slide the T-lever to the Right and a place to put the sphere extends out toward you. Place the gold sphere in it.

Slide the lever again, this time to the Up position. The sphere is placed at the Orrery's center—the glowing sun is in its place. The Orrery is now ready to transport you to the Portal Worlds.



Welcome to the Wonderful Orrery Express—WOE to you. WOE to me. Our motto is: You Plan It, We Planet!

The lever on the right side is now operable. By clicking the mouse and holding the button down, you can drag the lever in a circle. As this happens, the planets begin to change position. The idea is to move one of the four planets in question fully into the light beam and then release the mouse button. The water suddenly swirls around in the Orrery pool, the character falls in, and is teleported to the desired Portal World.

Finding the right planet isn't obvious at first. There are seven possible planetary choices on the Orrery and none of them is wearing a name tag—in Latin or any other language. If you recall the astronomy book in the library, however, it contained pictures of the planets along with the name of their associated alchemist. For your reference, though, here's how to identify the proper planets:

Planet:	**Visual Clue:**
Murz	Larger red planet
Venusnv	Green planet
Juperon	Marble planet
Saturnax	Flying saucer planet

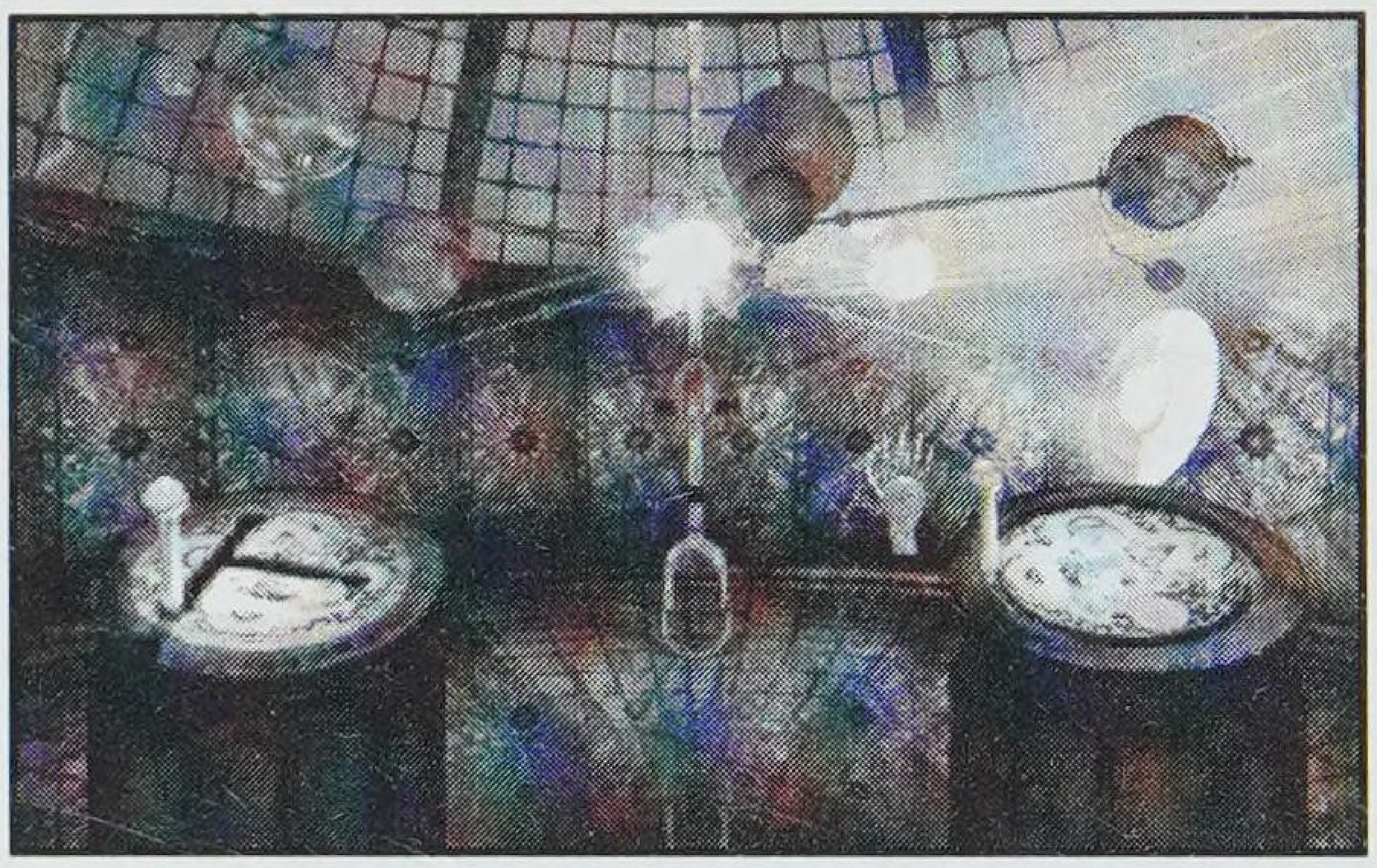
NOTE:

Zork Nemesis is a bit finicky about where the planet is in the light, so you might have to futz a bit to get the exact hot spot. A tone will sound when you've hit the correct spot. If the planet you choose is not one of the key ones, nothing will happen, and if more than two planets are lit, the larger one will take precedence.

You can perform the four Metal Quests in whichever order you choose. Each of the quests can be completed without the need to return to the temple, but if you visit a world and return without its metal, you will be provided with a small amount of additional story information.

Now that you have the Orrery up and running, select a destination and give the solar system a spin.

The Monastery of Bishop Malveaux: Quest for Lead



You are standing in front of the Orrery. Rotate the device until Saturnax—the flying saucer shaped planet—is fully in the bright light. Let go of your mouse button and the Orrery whirls your character away.

Bishop Malveaux's base of power was his Monastery—that's his Portal World. It is there you must journey to create the metal, lead, to bring back to him.

From the Zork Nemesis Design Docs

In the Monastery section of the game, the player learns of Malveaux, the powerful bishop of the fire-based Zorkastrian religion. The player sees hallucinations that reveal that Malveaux was involved in a strange plot with Sophia, Kaine, and Sartorius. The plot involved his adopted daughter, Alexandria.

The player learns that Alexandria was brought into the Monastery as a baby, baptized by the cabal of four, and then raised by Malveaux and his monks. Through her wanderings in the Monastery, the player also sees the affectionate relationship between Malveaux and Alexandria that ultimately complicates their association.

WHAT'S AHEAD

- Getting into the Monastery
- The Masks Puzzle
- The Bell Tower Puzzle
- Entering Malveaux's Bedroom
- Entering the Catacombs
- Yoruk's Shield Puzzle
- Relics Room Lock Puzzle
- Fire Tunnel Puzzle
- Skulls Puzzle (Entering the Alchemy Lab)
- Making Lead Puzzle

USEFUL ITEMS

Object:	Location:	Use:
Zorkmid	Lava Overlook	Donation Box
Donation Messages	Donation Box	Solving Mask Puzzle
Code note	Baptismal	Decipher the Relics Room Lock code
Mirror	Display shelf in office	Read book in bedroom
Ruby	Relics Room	Obtain shield
Torch	Relics Room	Avoid grues
Shield	Yoruk's coffin	Pass through wall of fire
Wind-up key	Alchemy Lab	Wind-up compressor
Piece of metal	Alchemy Lab	Make metal ball
Metal ball	Made in compressor	Made into twisted bit of metal
Twisted bit of metal	Made in dunking machine	Turned into pure lead

CRITICAL PATH

Welcome to Bishop Malveaux's Monastery (well, at least to the outside of it). The Quest for Lead contains four levels you'll need to explore:

Graveyard & Path

Monastery Level 1:

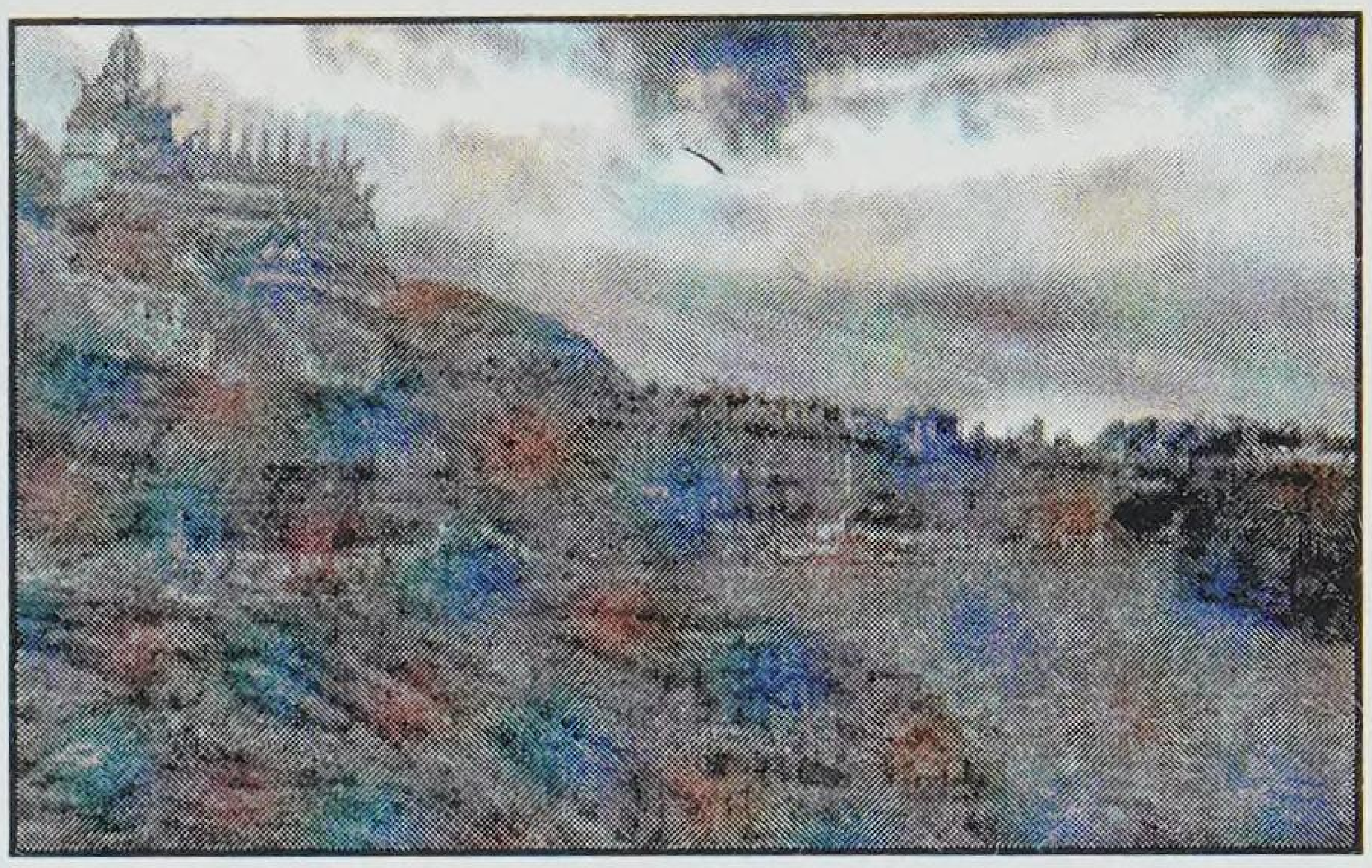
Entry Hall
Hall of Masks
Chapel
Bell Tower
Relics Rooms
Manuscripts Room

Monastery Level 2:

Second Level Hallway
Balcony
Malveaux's Office
Malveaux's Bedroom
Alexandria's Room

The Catacombs:

Main Catacomb
Yoruk's Crypt
Fire Tunnel
Alchemy Lab



FROM THE ZORK NEMESIS DESIGN DOCS

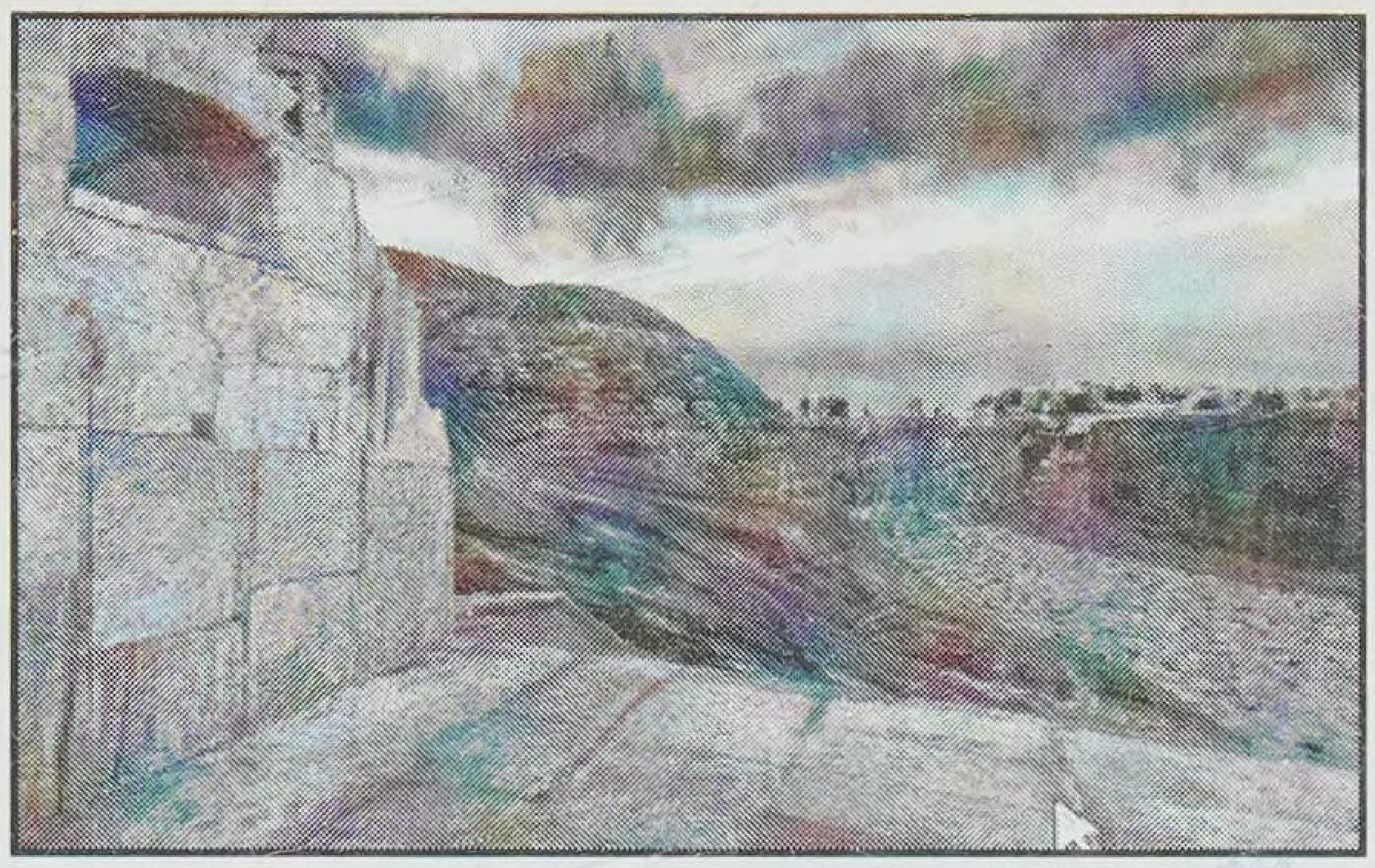
The Monastery is set into the upper edge of a huge chasm. Large volcanoes rise around the graveyard. Smoky columns of fire emit from the cones of the exploding mountains. Much of the terrain is black and scorched by fire.

Lava flows from one of the volcanoes, creating rivers of moving molten earth around the graveyard and a path leading away from it. The path disappears around an ancient wall, but the top of a Bell Tower can be seen rising above the structure.

The player begins her quest for Malveaux's purified metal in the graveyard adjoining the Monastery. Rotting and decaying gravestones dot the hillside.

When you arrive at the Monastery, you are deposited in what, at first, appear to be ruins. These are the ancient walls above the Monastery's Catacombs. The sound of exploding volcanoes surrounds you.

Look around a bit at the scenery. Not very inviting, is it? If you click on the floating representation of Saturnax behind you in the distance, you will be returned to the Temple of Agrippa. You didn't come all this way now just to do that.



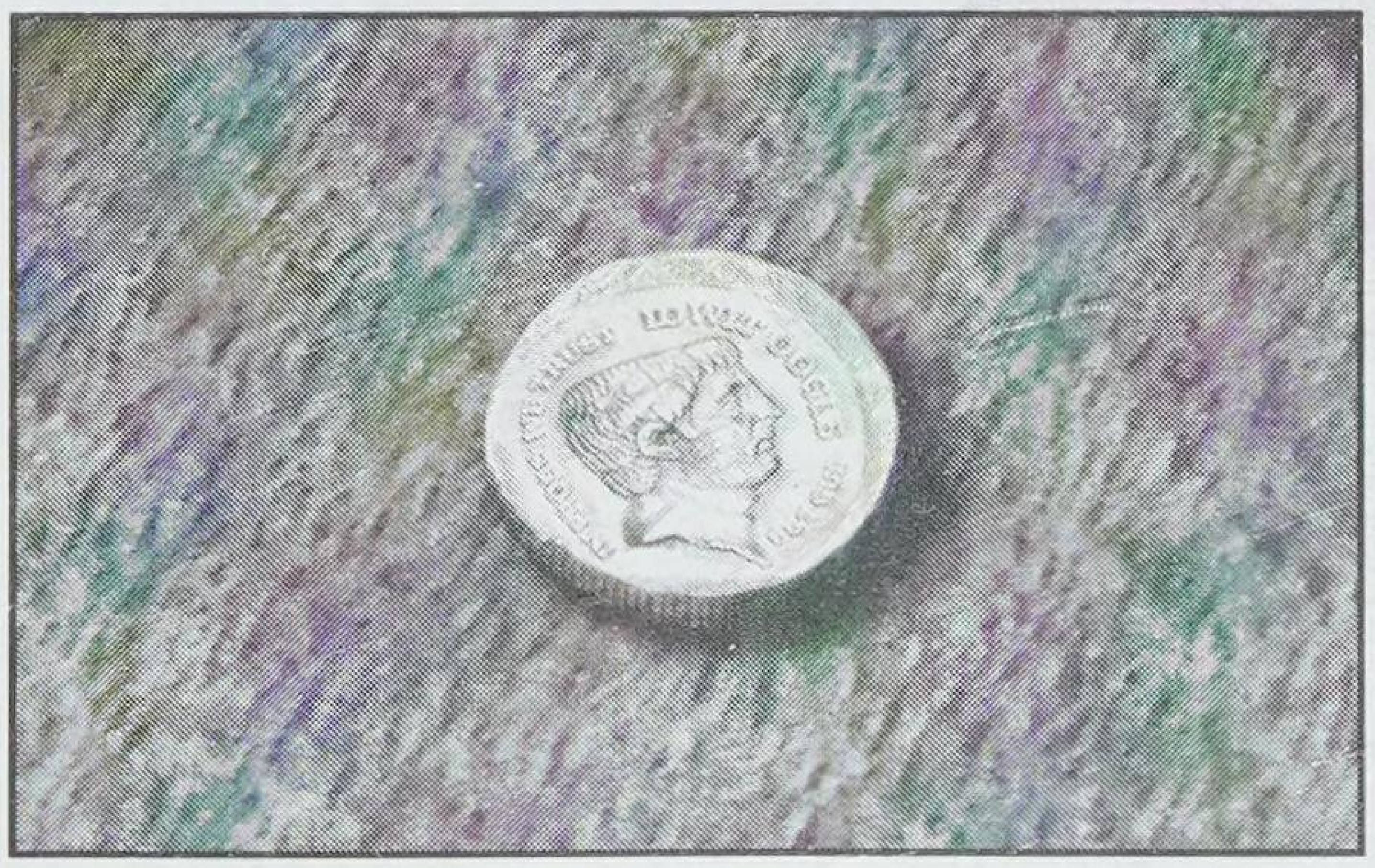
The Monastery is nowhere to be seen at the moment. From where you arrived, and facing the floating Saturnax, go Left and you'll step down through the archway to the edge of a cliff. That's lava down below. Malveaux is *serious* about his fire.

On the ruined wall to your left is a stone plaque—it reads:

Heat and Light transform the World

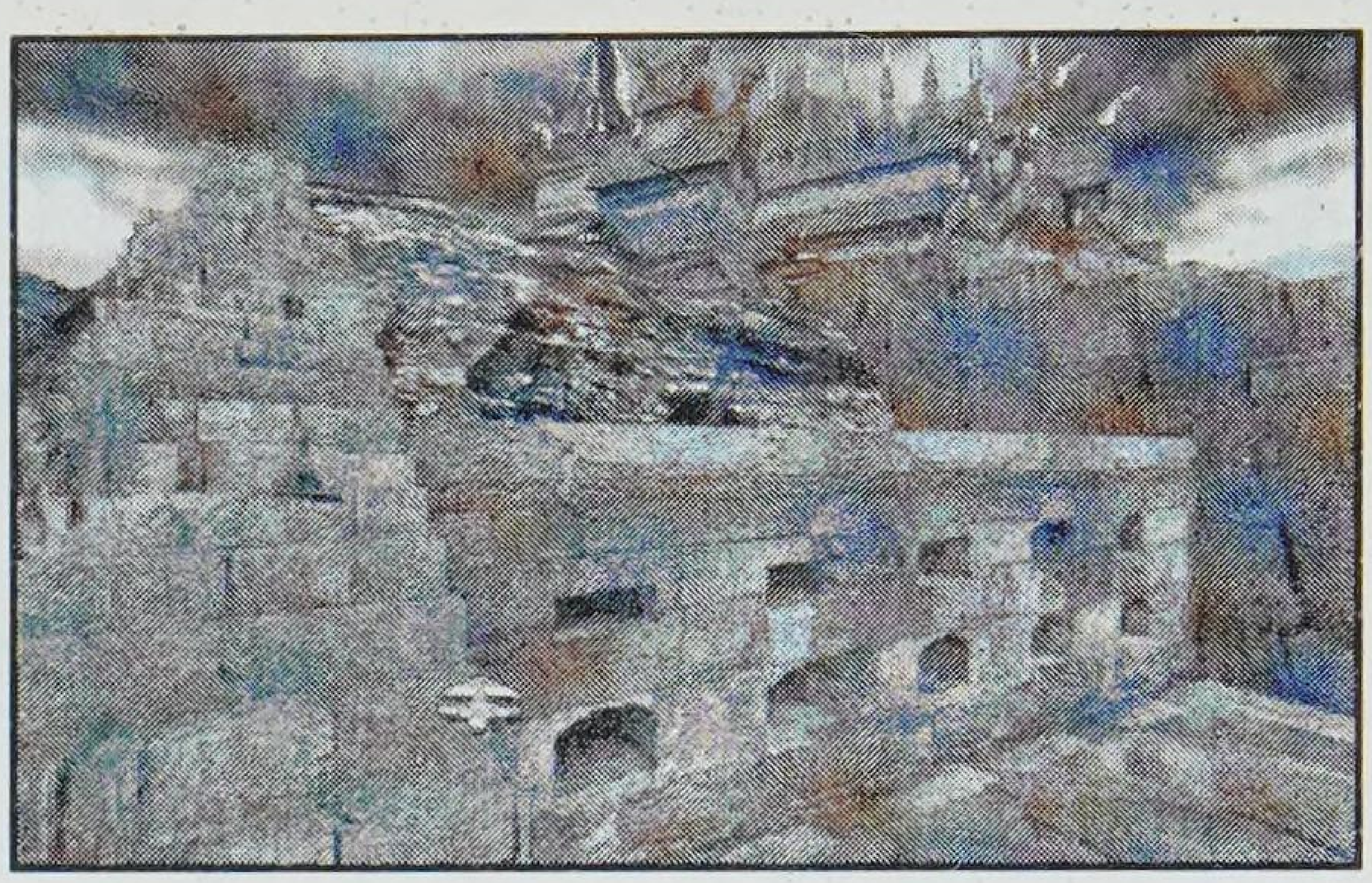
They're alchemical words to live by—and to help create the alchemists' metals.

THE MASKS PUZZLE (PT. I)



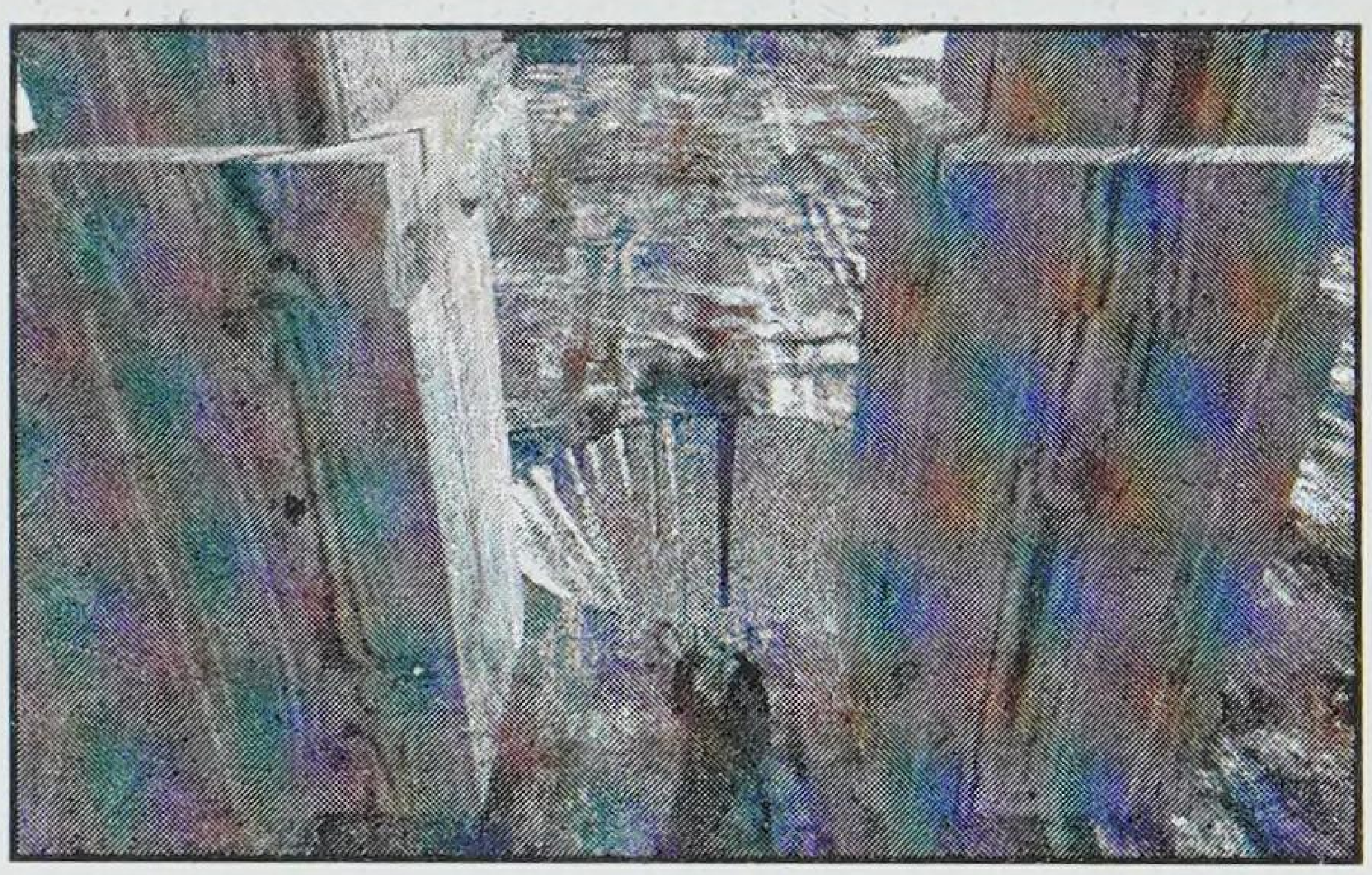
Pivot a bit and look down at the corner of the pillar by the step. Click on the yellowish glint and you'll clear the dirt off of a coin. It's a genuine Zorkmid, official currency of the Great Underground Empire. Take the coin. In Frobz We Trust!

Leave this area and continue back through and past where you arrived. A set of long, steep, stone stairs stretches upward. We hope you're in good shape. Start climbing.



There are some great views on the stairs, so pause to catch your wind, look about, and smell the lava. And try not to get too dizzy.

When you reach the top, go directly to the Monastery's front door. Don't bother to knock, but do read the sign—the place is closed.



At the front doors, turn Right. There is something on the ground just beyond the pillars—move toward it. It turns out to be a hole in the ground. Squeeze inside of it.

You arrive inside the Monastery Entry Room. Hanging overhead in the long room is a representation of a flame, the chief symbol of the Zorkastrian religion. Lava flows through pits on either side of the room.

Behind you are the boarded Monastery doors. The way back out is through the hole on the far side of the Monastery's collection box, which is to your right.

NOTE:

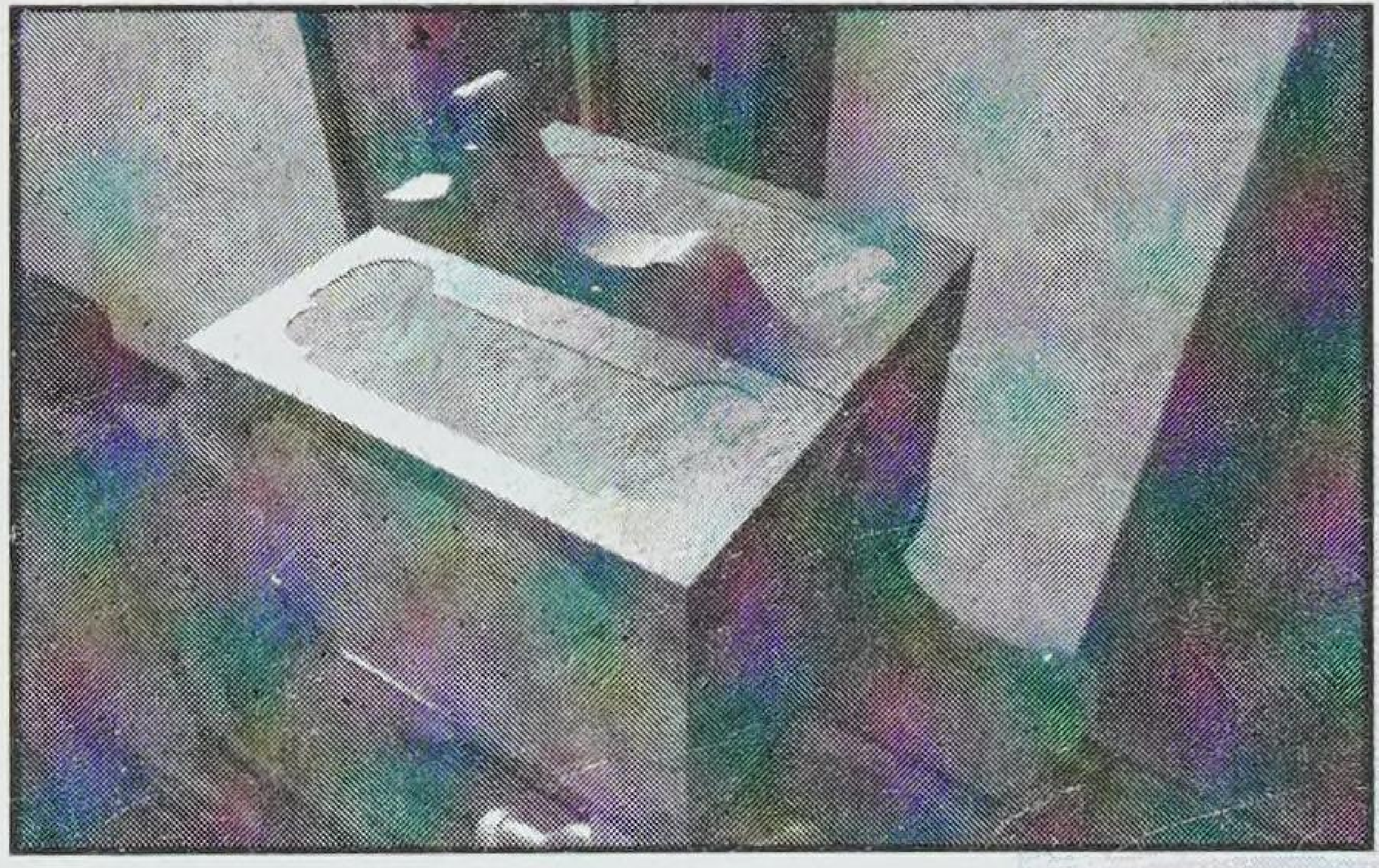
Zorkastrianism, of course, is a punning take on Zorastrianism, a religion that arose in Persia during the 6th and 7th centuries BC. The religion takes its name from its legendary founder, Zoroaster. His name is sometimes rendered as Zarathustra, as in Strauss' thunderous musical anthem identified with 2001: A Space Odyssey.

Zorastrianism defines the universe as a battle between good and evil, light and dark. Fire is considered sacred. Because of this and Malveaux's identification with fire, it is possible that the Monastery could be as much Zorastrian as Zorkastrian. However, we consider this unlikely.

THE MASKS PUZZLE (PT. 2)

Above the box is a sign begging donations and referring to the gods of emotion. Remember, there are *six* gods of emotion. Take a closer look at the box.

At the box's top there is a slot of coins. Drop your zorkmid into the slot.

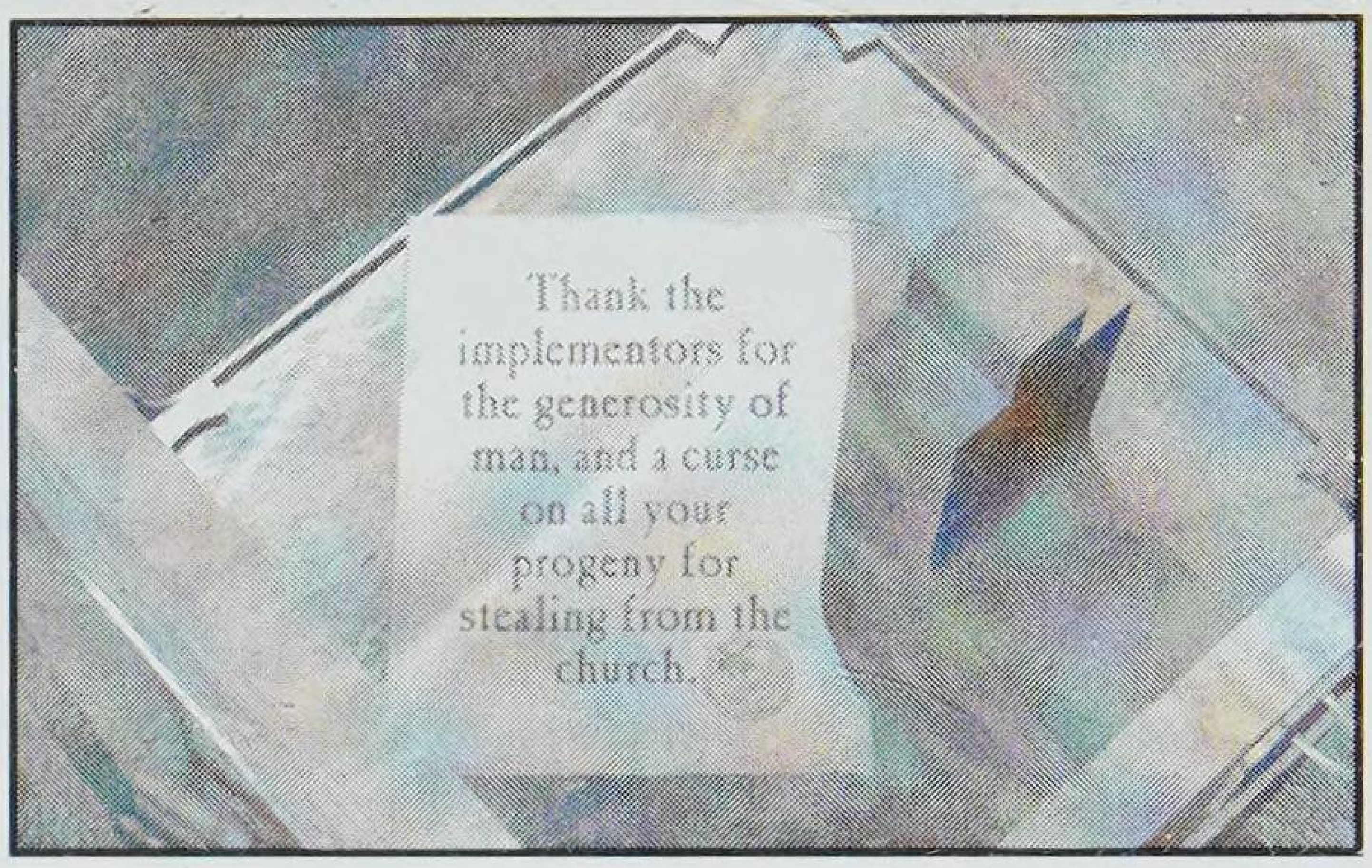


A piece of paper slips out of the box—click on it. It's a bit of advice from one of the six gods. It's sort of like a fortune cookie, but much more important. Messages from the gods have that tendency.

The symbol on the left corresponds to one of the gods. The fortune itself refers to the particular god's defining emotion. Make a note of the face and message.

THE MASKS PUZZLE (PT. 3)

But there are six gods. Perhaps there is more wisdom to be learned? Click on your fortune and a second one will appear. Again. Again. Six fortunes for a zorkmid. Such a deal.



Thank the implementors for the generosity of man, and a curse on all your progeny for stealing from the church.

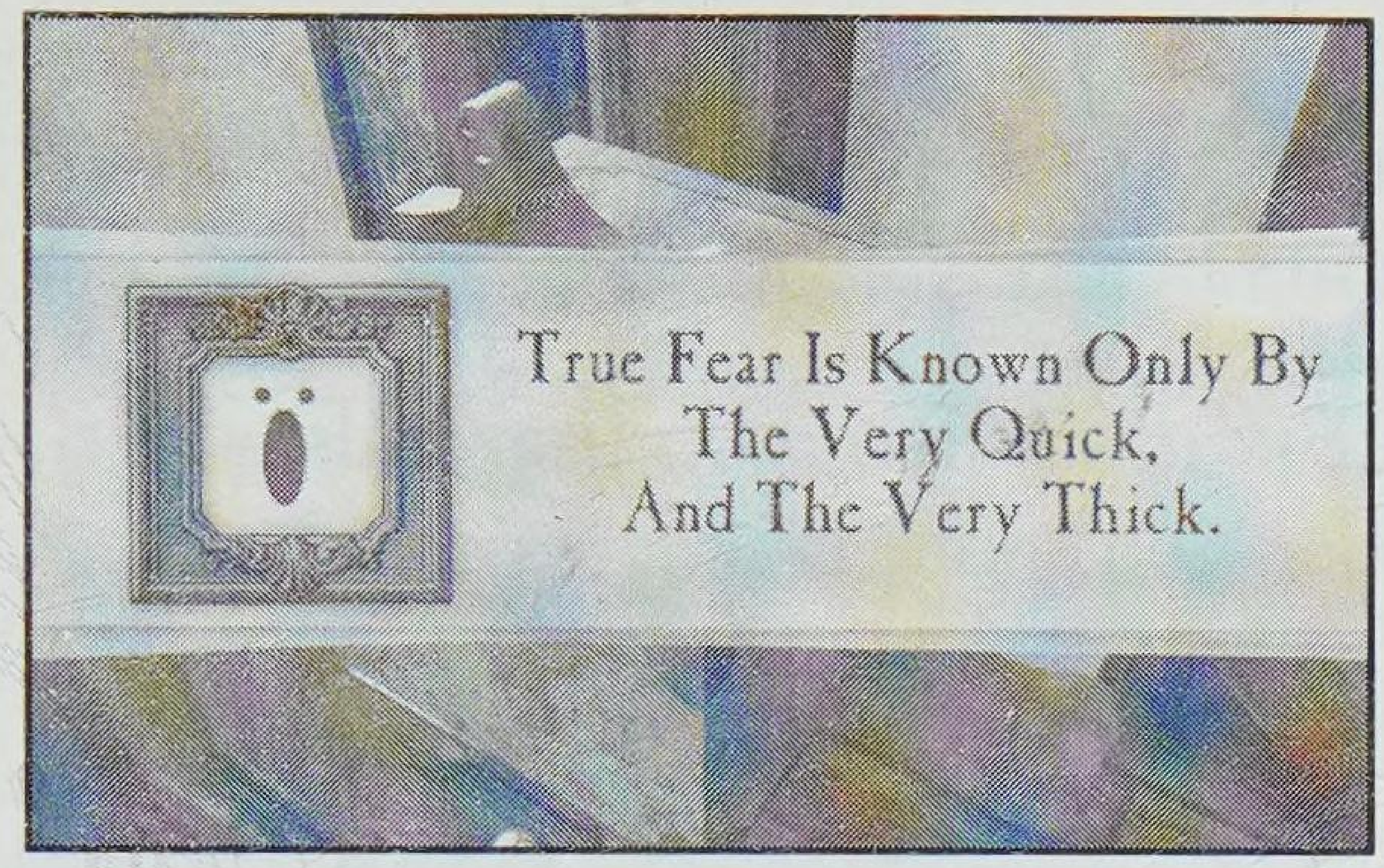
But, wait! There's more. Run the cursor over the collection box again and find the hot-spot on its latch. The box opens and reveals your zorkmid—take it.

Leave the close-up and drop the coin into the box again. Read the six new messages. The faces are the same and their messages reflect the same emotional states as before. You have now run out of fortunes and if you keep feeding the collection box, you will eventually get the message "Refill homily roll." At this point, you can either take the zorkmid for your coin collection or protect your progeny—there is no further use for it.

The following is a complete collection of the face symbols for the gods of emotion. You will be needing them on several occasions.

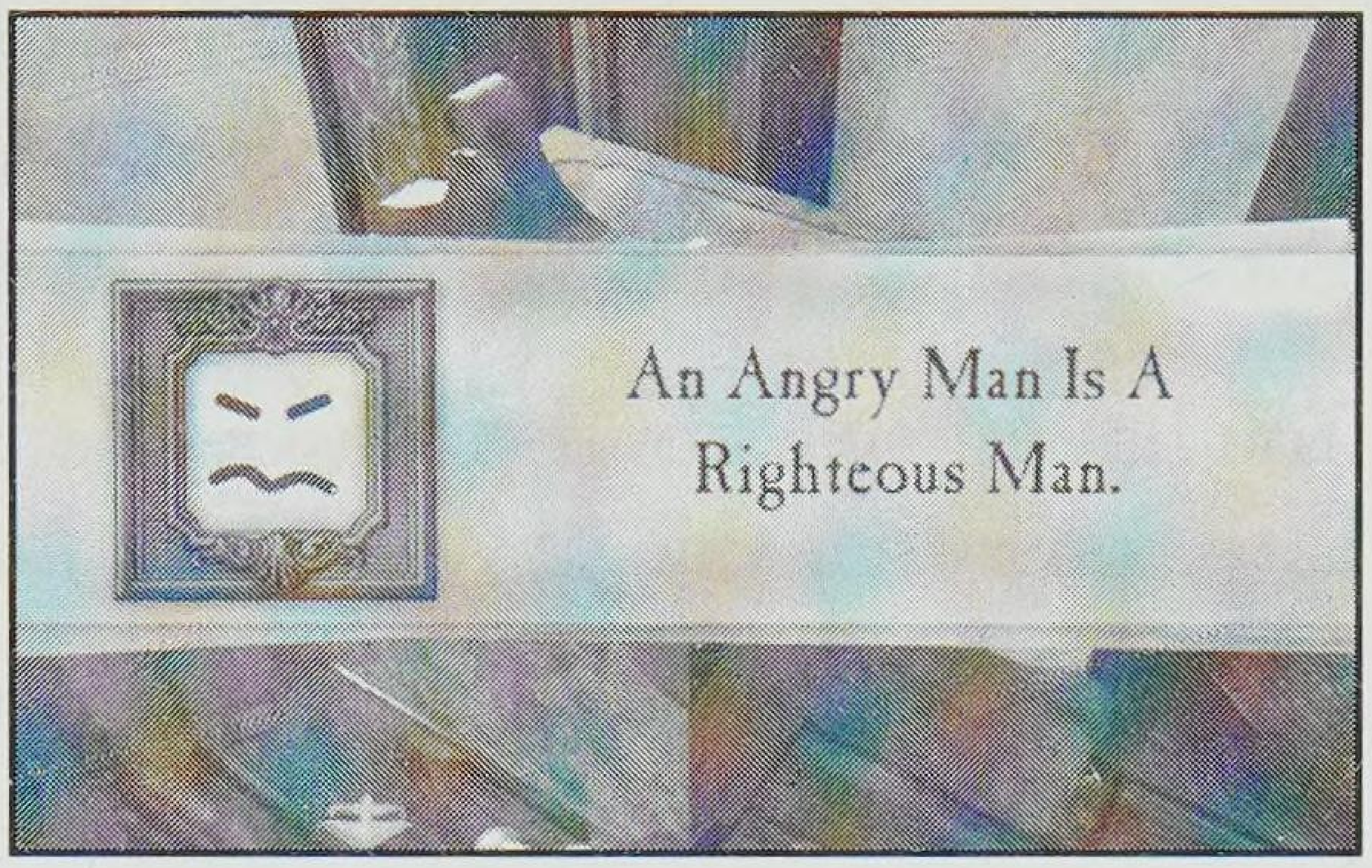
Turn around and look at the bulletin board on the right-hand side of the boarded doors.

Father Mulligan may have drawn an unlucky 7, but it's yet another important clue for later—pay attention to it. "Hello Sailor" is a tribute to the original Zork game and the "Valley of the Sparrows" is the setting for Return to Zork.



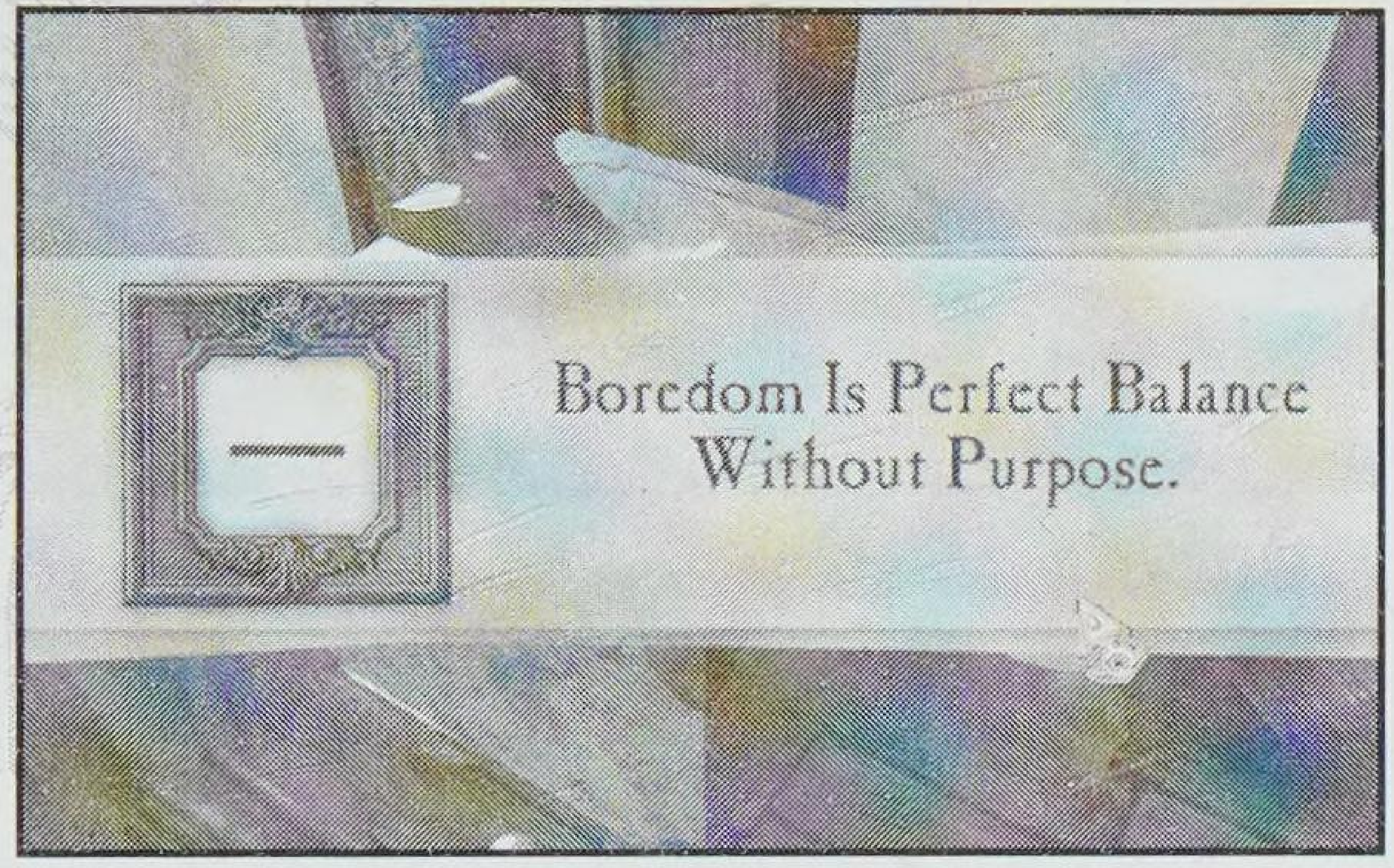
True Fear Is Known Only By
The Very Quick,
And The Very Thick.

Fear



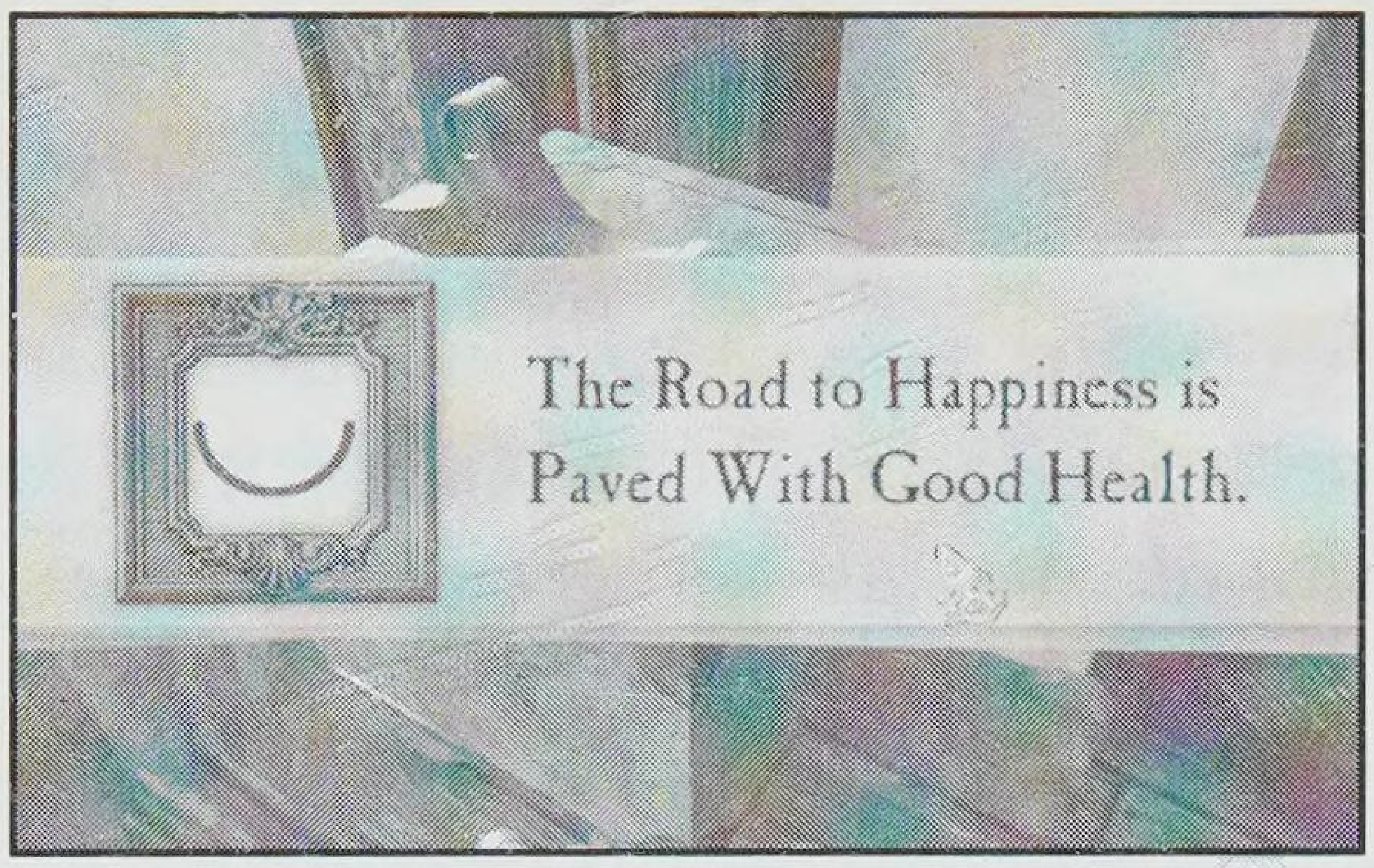
An Angry Man Is A
Righteous Man.

Anger



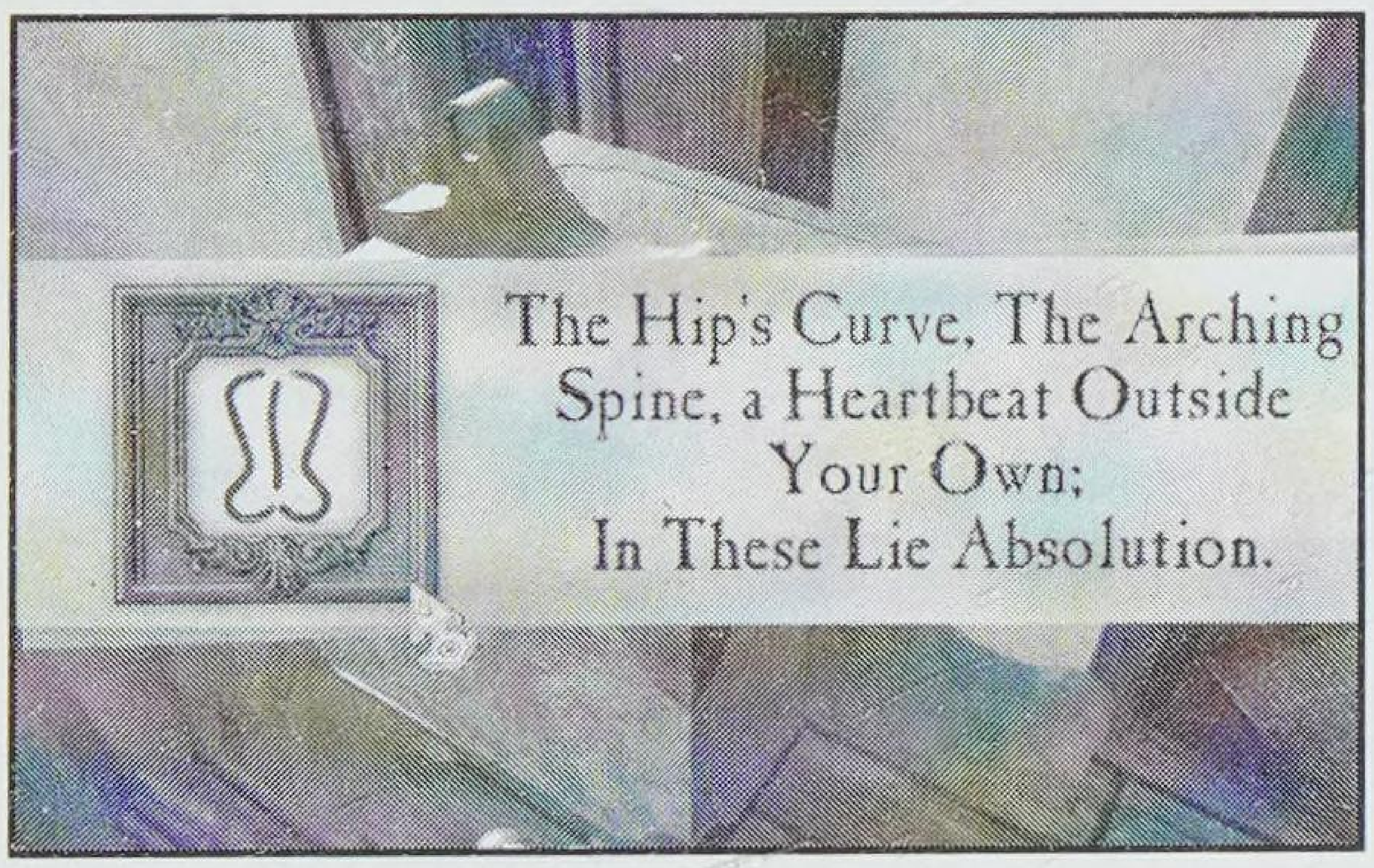
Boredom Is Perfect Balance
Without Purpose.

Boredom



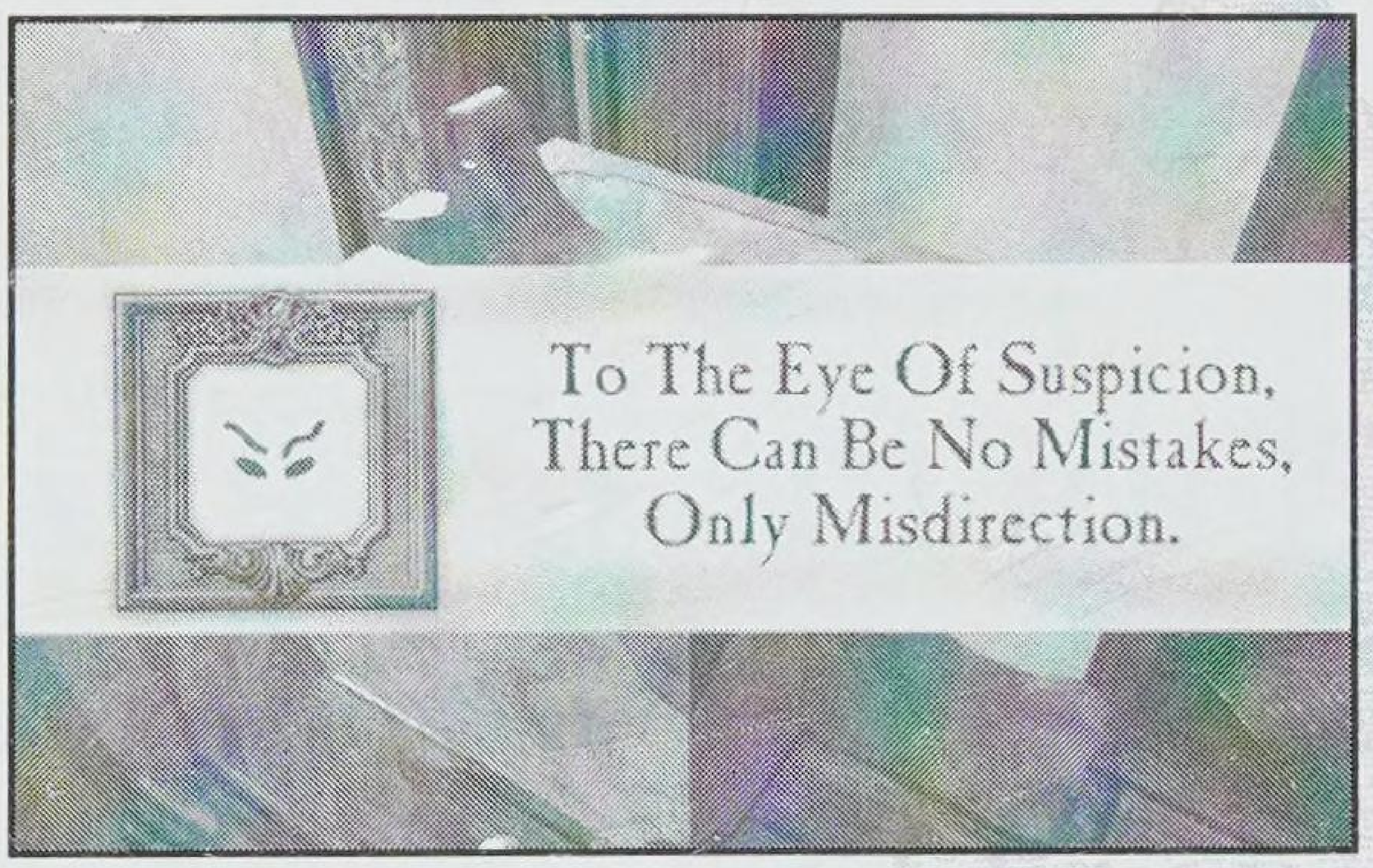
The Road to Happiness is
Paved With Good Health.

Joy



The Hip's Curve, The Arching
Spine, a Heartbeat Outside
Your Own;
In These Lie Absolution.

Sex

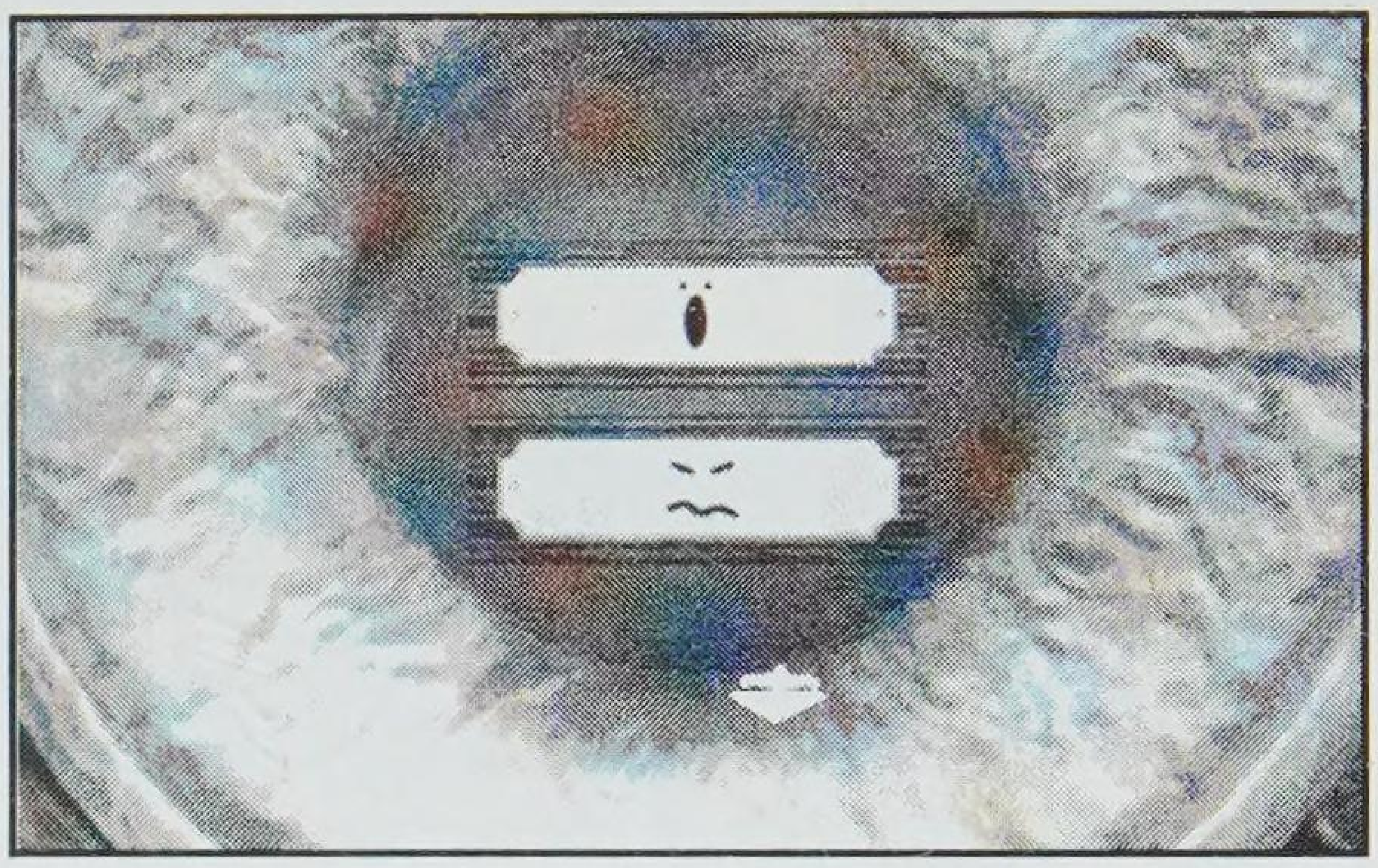


To The Eye Of Suspicion,
There Can Be No Mistakes,
Only Misdirection.

Suspicion

Face the far side of the Entry Room and move Forward one click. Look up here if you'd like to get a better view of the Flame symbol. Continue Forward and ascend the short set of stairs before you.

You have arrived in the Masks Room. Six masks hang on the walls—three on either side of you. These masks are the faces of the gods of emotion.



Beneath the masks are stone urns. Look inside the urns and you will find brass plaques bearing the symbols seen on the donation box messages. In the four urns are eight plaques representing the six gods of emotion, and two extras. These two extras are red herrings—there only to make you think they have significance. Or, perhaps, they're false gods. Take the proper six plaques.

After you've looked in each of the urns, click on the different masks. Each will make a short speech of dubious meaning. If you listen carefully, you will notice that these speeches would rhyme—if they were spoken in the proper sequence.

THE MASKS PUZZLE (PT. 4) & THE BELL TOWER PUZZLE (PT. 1)

There seem to be two puzzles here:

1. Matching the correct plaque with the corresponding mask.
2. Finding a way to get the speeches to rhyme.

A good assumption is that if you do the first, the second will take care of itself.

From the direction you entered the Masks Room, face the left wall. Since the facial expressions on the masks and the symbols on the messages bear only a slight resemblance to each other, you must rearrange them into the correct matchings. From left to right, they are:

Fear - Anger - Boredom

Turn and face the right wall. From left to right, the correct matchings are:

Joy - Sex - Suspicion

Click through your cursors and return the proper plaque to its god.

When you've correctly positioned the last name plate, the gods speak their rhyme to you. If you listen to it, you can hear a subtle clue to the location of the Alchemy Lab. However, what's important is not what the gods said, but the order in which they said their lines.

All the Metal Quests contain puzzles within puzzles. What you just received is a set of clues for two other puzzles and a critical first step for completing another.

NOTE:

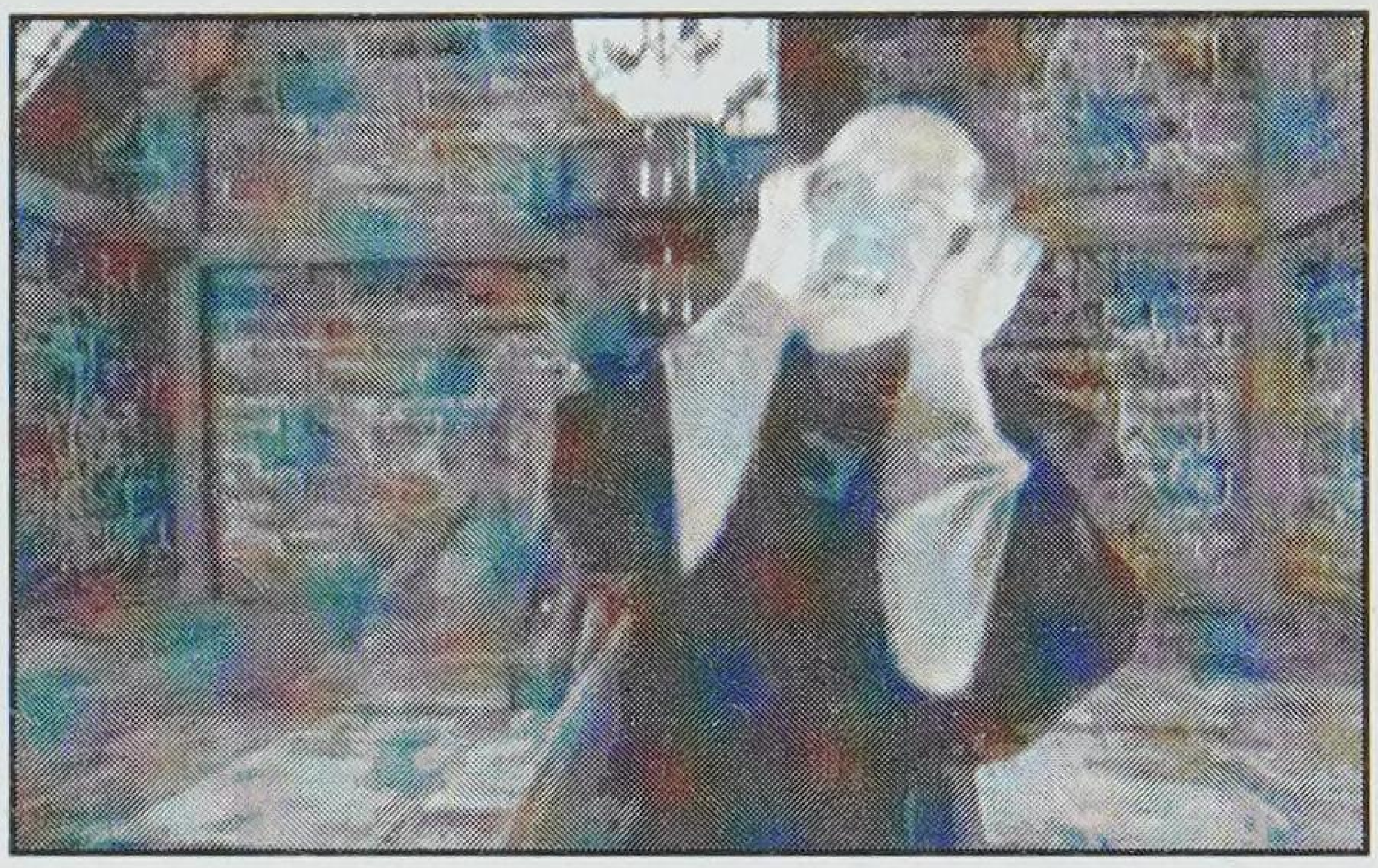
Once solved, each time you click on the masks, the gods will repeat their rhyme. Take a few moments to not just listen but to determine the order in which the rhymes are spoken—which god speaks first, which second, etc. They are:

1. *Anger*
2. *Suspicion*
3. *Sex*
4. *Boredom*
5. *Fear*
6. *Joy*

Later, you will not regret the effort.

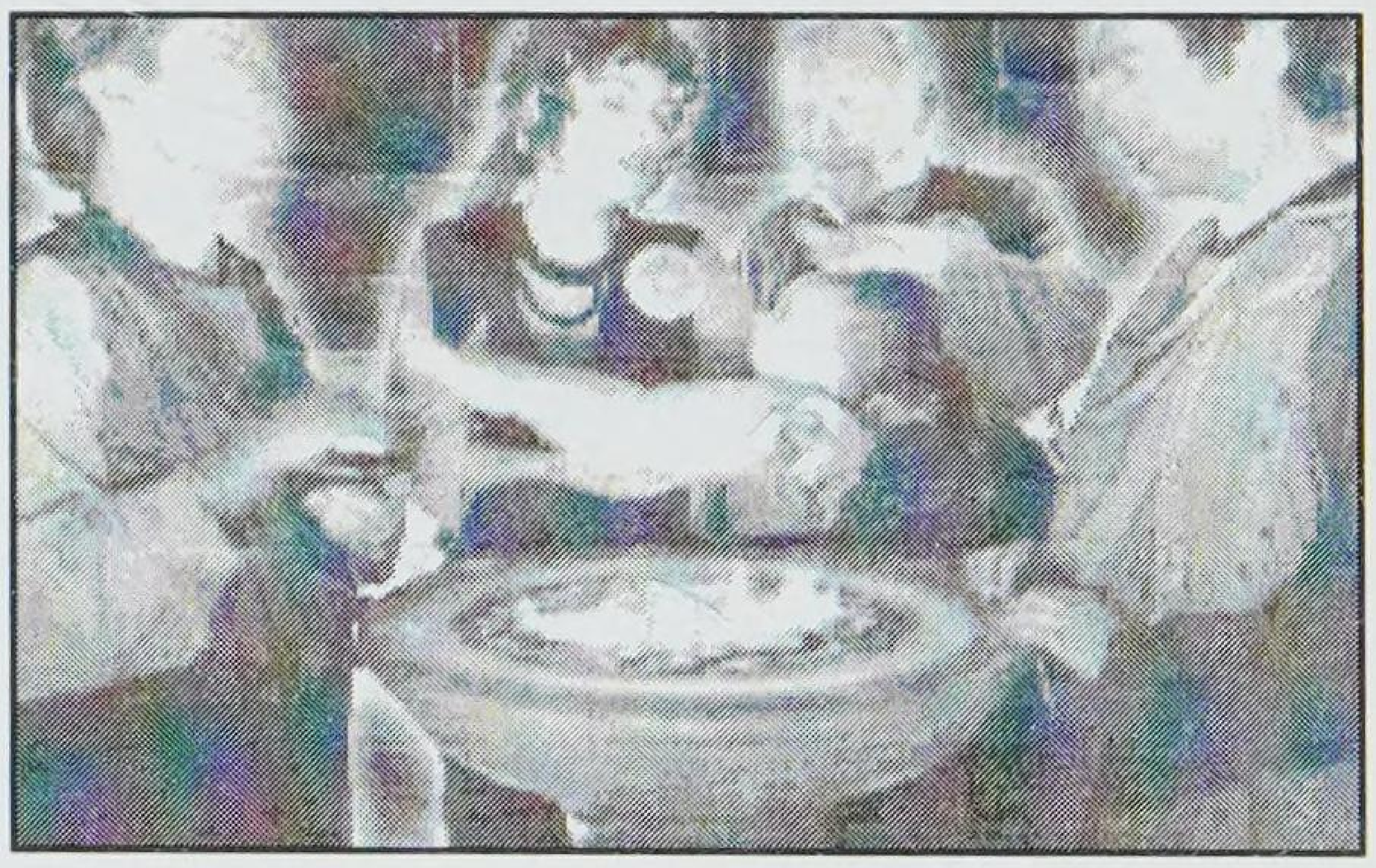
When your interaction with the gods is complete, move Forward one click. The corridor ahead is a dead end for now—later a secret passage will be revealed there. Stairs ascend to the right and left of you. Go Up the right-side stairs. At the top, ignore the corridor to your left and continue moving Forward through the doorway.

You are now in the Monastery Chapel. Move Forward and approach the altar.



As you get there, you will be intercepted by a mad monk gibbering about daemons lurking about Malveaux's room. Perhaps it is they that howl in the backgrounds; perhaps it is the Nemesis? He will give you this warning once, then disappear from the game.

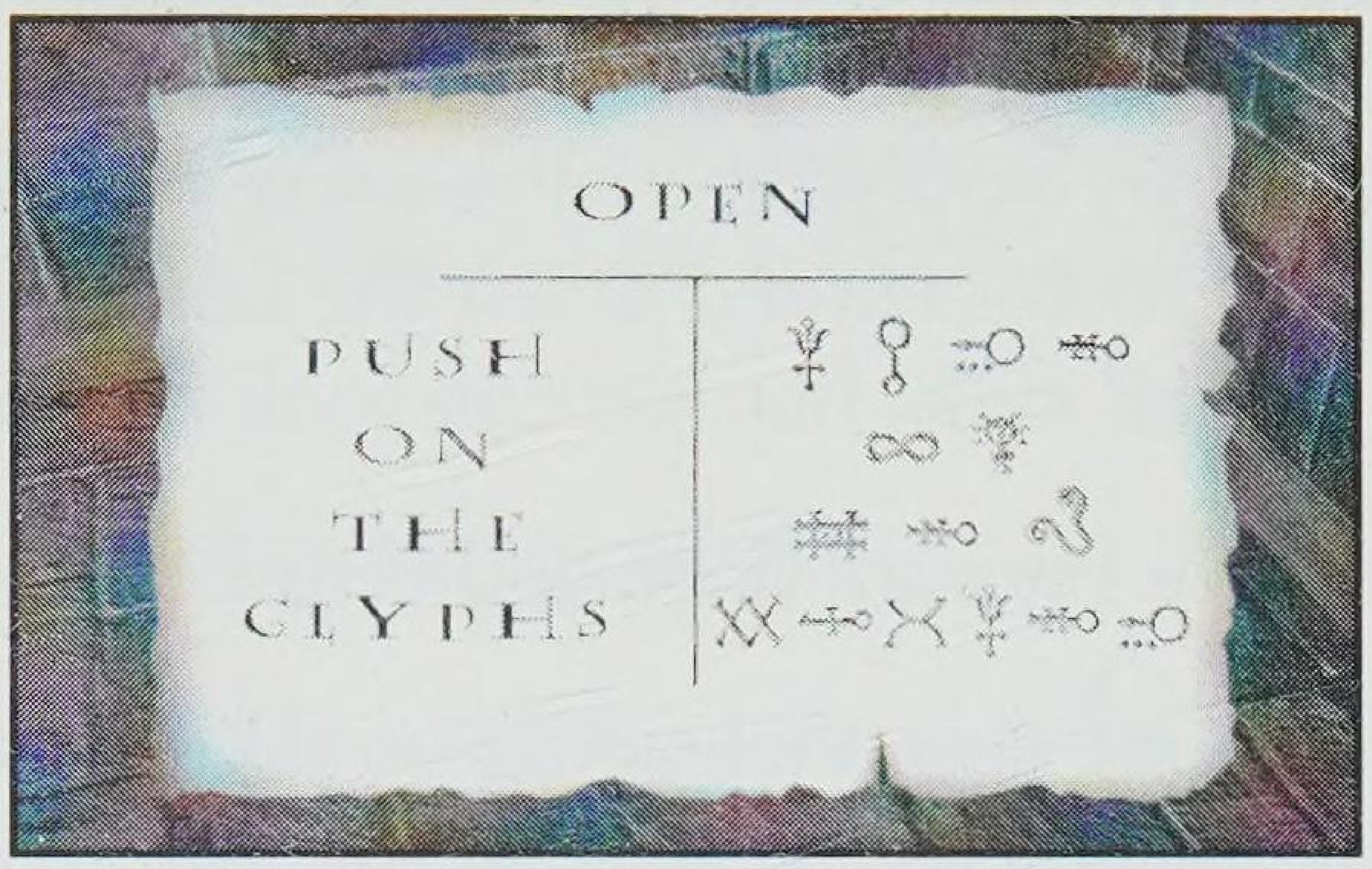
Turn Right and enter the Monastery Baptismal. Take a close look at the baptismal font.



The video sequence which follows explicates one of Zork Nemesis' major plot points. It depicts an alchemical baptism—one by "philosophic fire." The ceremony is being performed by the four alchemists, and their invocations link the baby to the perfection of "...the healing stone." The baby is Alexandria. The "healing stone" is the motivation around which the plot of the entire game revolves. Unlike the Mad Monk, this and most other dramatic sequences in **Act II** can be replayed if you'd like.

Relics Room Lock Puzzle (Pt. I)

Check out the top-right corner of the Baptismal Room. If you glance down at the reddish glow, you will see a grate overlooking a set of stone stairs.



OPEN

PUSH
ON
THE
GLYPHS

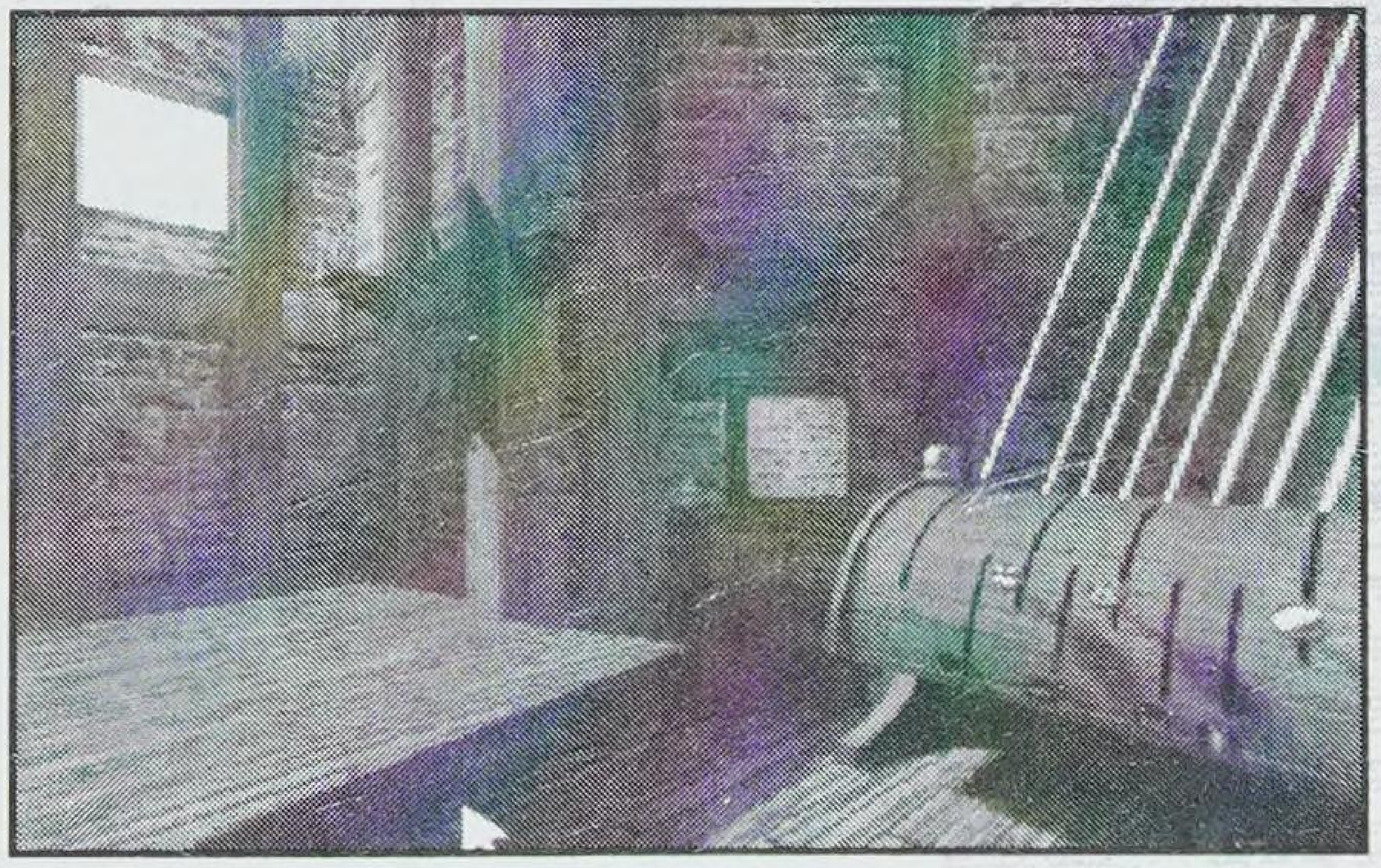
Click on the grate two times and you will see a note concealed in it. Read the note; it contains a code. You'll need it later to unlock the gate in the Relics Room.

Leave the baptismal and chapel. Turn Right after you go through the doors. Follow the corridor to the painting, then turn Left. Move Forward until you reach the end of the corridor. As you go, you will pass a room on your right—the Manuscripts Room. We'll visit it later.

At the next display of paintings, turn Left. One more click brings you to even more art. The stairs to the left return you to the end of the Masks Room, thus completing a loop from where you first went up. Turn Right and go through the doorway.

You have now entered the Bell Tower. There is but one thing you can do here—climb the stairs.

At the top of the stairs you will find a platform on the Monastery's second level. There's a narrow alcove across from you. The area is dominated by a carillon control panel for ringing bells.

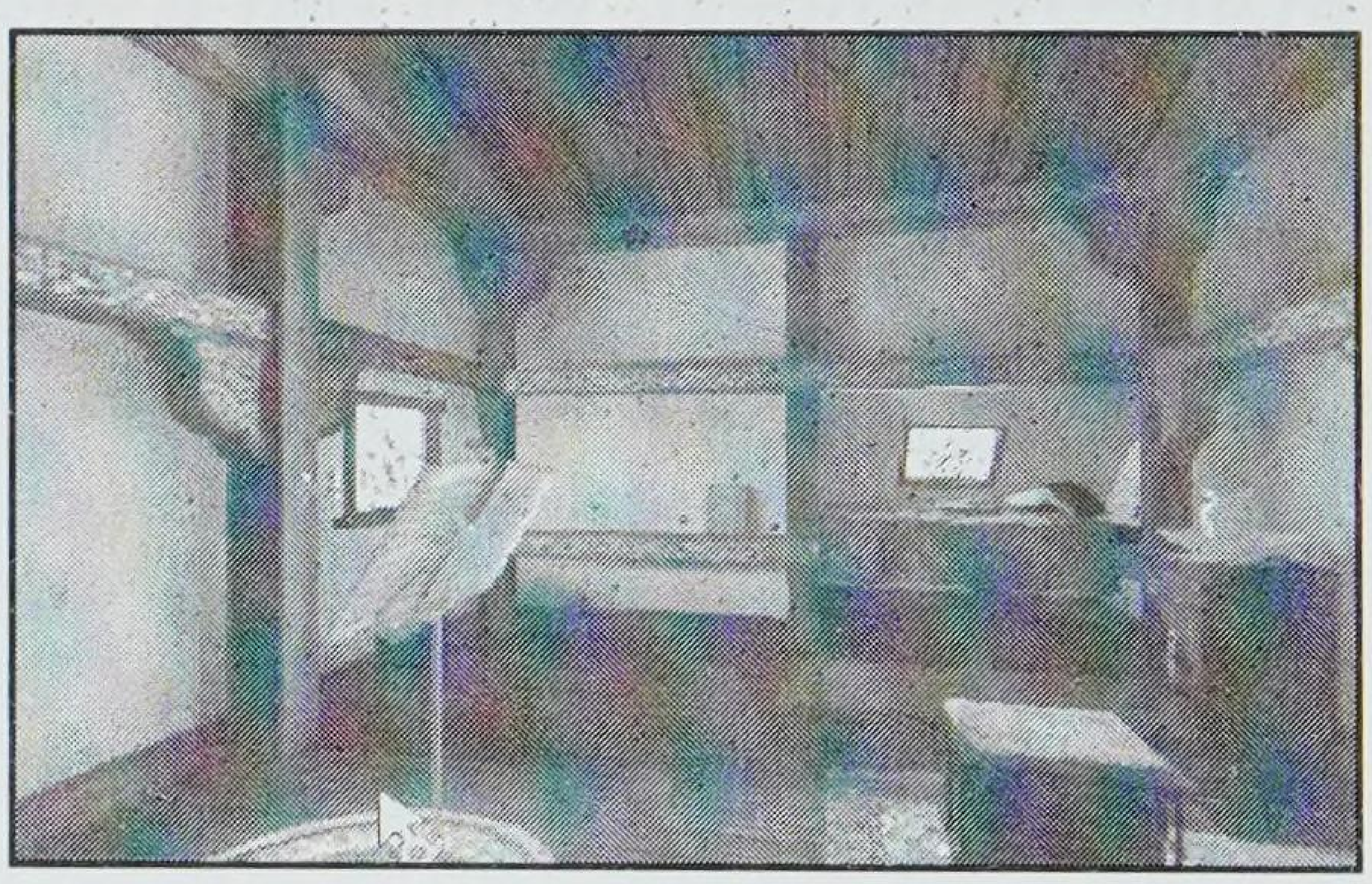


If you look closely, you'll see that the control levers all have little symbols engraved on them. Even more interesting, the symbols for the gods of emotion are among them. Leave it be for the moment and move across the room. Turn Right and follow the arrow onto the narrow walkway against the tower's wall. There's a chart on your left here—continue past it until you reach the walkway's end. Turn Left and go through the doors.

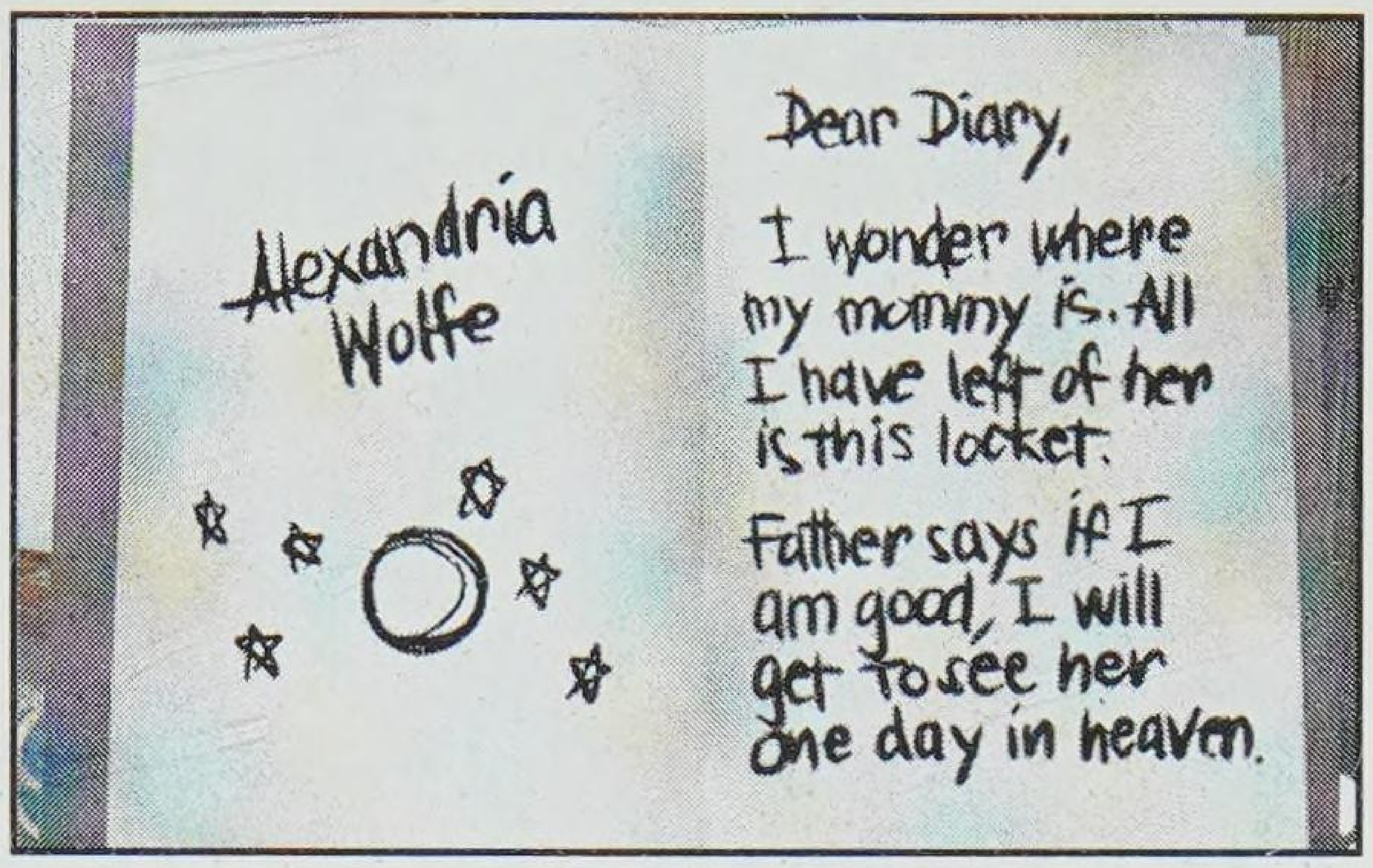
You are now in the Monastery's upstairs corridor. Doors to the monks' tiny rooms extend down the hall on both sides. You can't enter any of the monks' cells, but you can look into a few.

Move Forward once and turn Left.

The set of stairs leading up takes you to Malveaux's room—at least according to the sign on the wall. Climb Up and you will find that the door is boarded up and there's no way past it. Go back downstairs and turn Left. Move Forward one click and turn Right. Click on the door and discover that this was Alexandria's room. Go inside.



As you enter this room, you will hear the sound of a baby. Alexandria was raised by Malveaux as his daughter in this place. As a child, her room was a cell—much like those lived in by the monks. Her bed is built into the far wall. There's a violin on the bed—look at it and music will begin playing. On the way, there's a painting on the right wall. It's a depiction of St. Yoruk on his journey through the fire tunnel.



Alexandria
Wolfe

Dear Diary,

I wonder where my mommy is. All I have left of her is this locket.

Father says if I am good, I will get to see her one day in heaven.

Next to the bed is a book leaning against the wall on a narrow shelf. Only one page of Alexandria's diary is readable. The mention of her mother's locket is a set-up for sequences in the Conservatory and the Asylum; "...see her one day in heaven" is a foreshadowing of events to come. Under her name, Alexandria has drawn a moon, her planetary symbol.

Move around to the music stand, then click twice on the music. A video segment, another of the Monastery's many flashbacks, commences.

Alexandria, a child of about ten, is playing the violin for her father. The piece is called the "Harmony of the Spheres Concerto." The bishop's affection for the child is unmistakable. Domestic tranquillity. "The harmony of the spheres. Forever and ever."

Alexandria is wearing a locket. It is one once worn by her mother and is destined to play its own part in the game. Remember, in Zork Nemesis, you need to notice little things like this... and St. Yoruk... and the look of hidden emotions in Malveaux's eyes.

Leave the room, turn Right, and proceed through the doors at this end of the corridor.

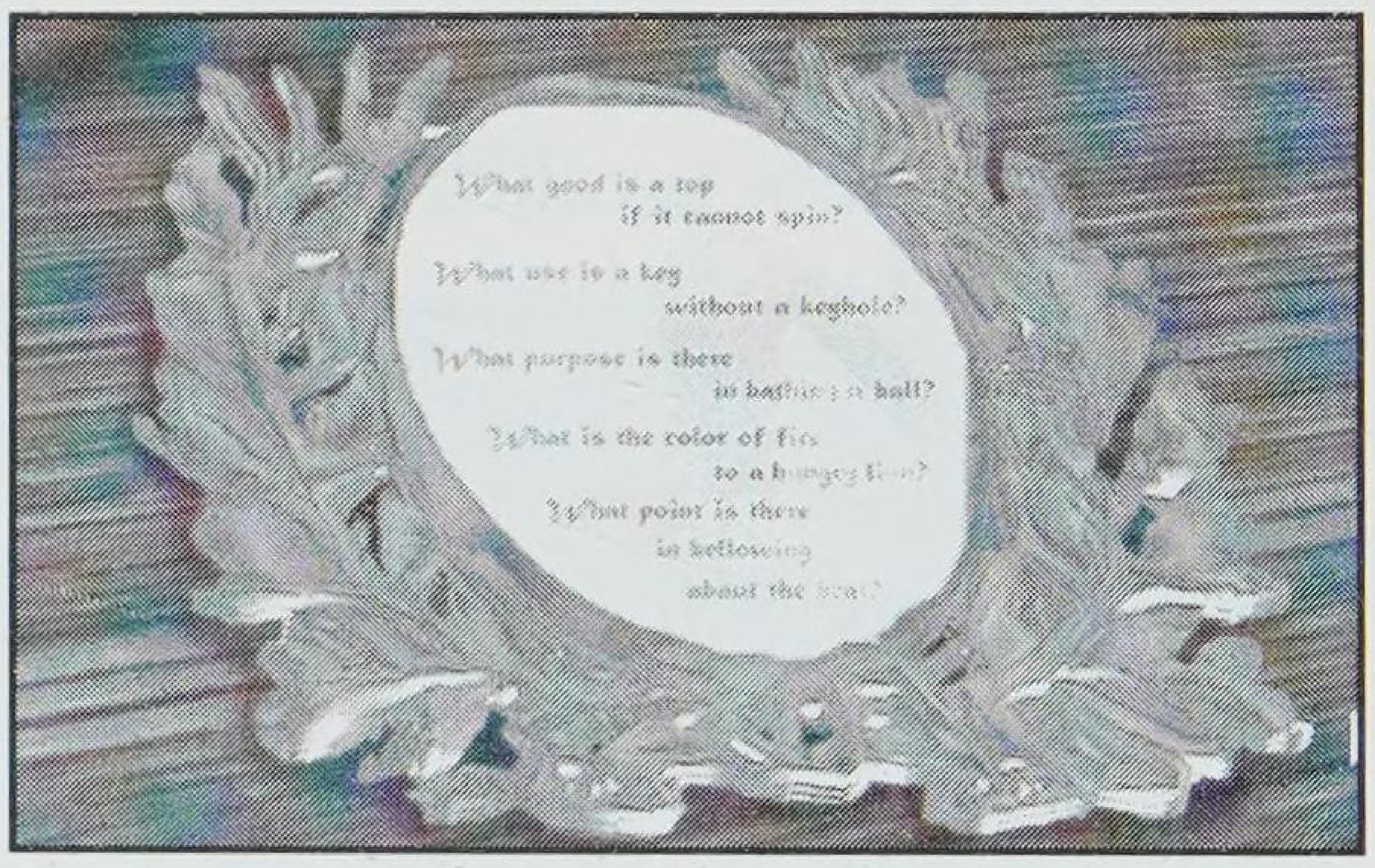
You have entered Malveaux's office. The walls on either side show the bishop included in group shots with various Monastery benefactors. Move Forward to the desk.

Malveaux's clutter is neatly arranged. In order to examine it, you have to walk around to the other side. Examine the office display shelves as you go. On the right wall you'll see a book on immortality. The letter inside the book is from Sartorius concerning the fifth element—pure love. The book's title reflects the final goal of the work of the four alchemists.

On the office's left wall, is a medical text. Stuck into a chapter on incurable tumors is a series of notes from Sartorius to Malveaux. Their message is: Malveaux is dying, but would he be interested in joining Sartorius in his quest for the quintessence—the elixir of eternal life? To be successful, two others must be recruited.

The Skulls Puzzle (Pt. I)

At the far end of the left wall, there is a set of scales and a mirror reflecting a piece of paper containing a series of either riddles or metaphysical questions. Take the mirror. When you do so, the page will remain. You can no longer read its text, but if you look closely, the text appears to be written backwards. This is a clue as to the mirror's function, and you're *supposed* to look at everything closely.

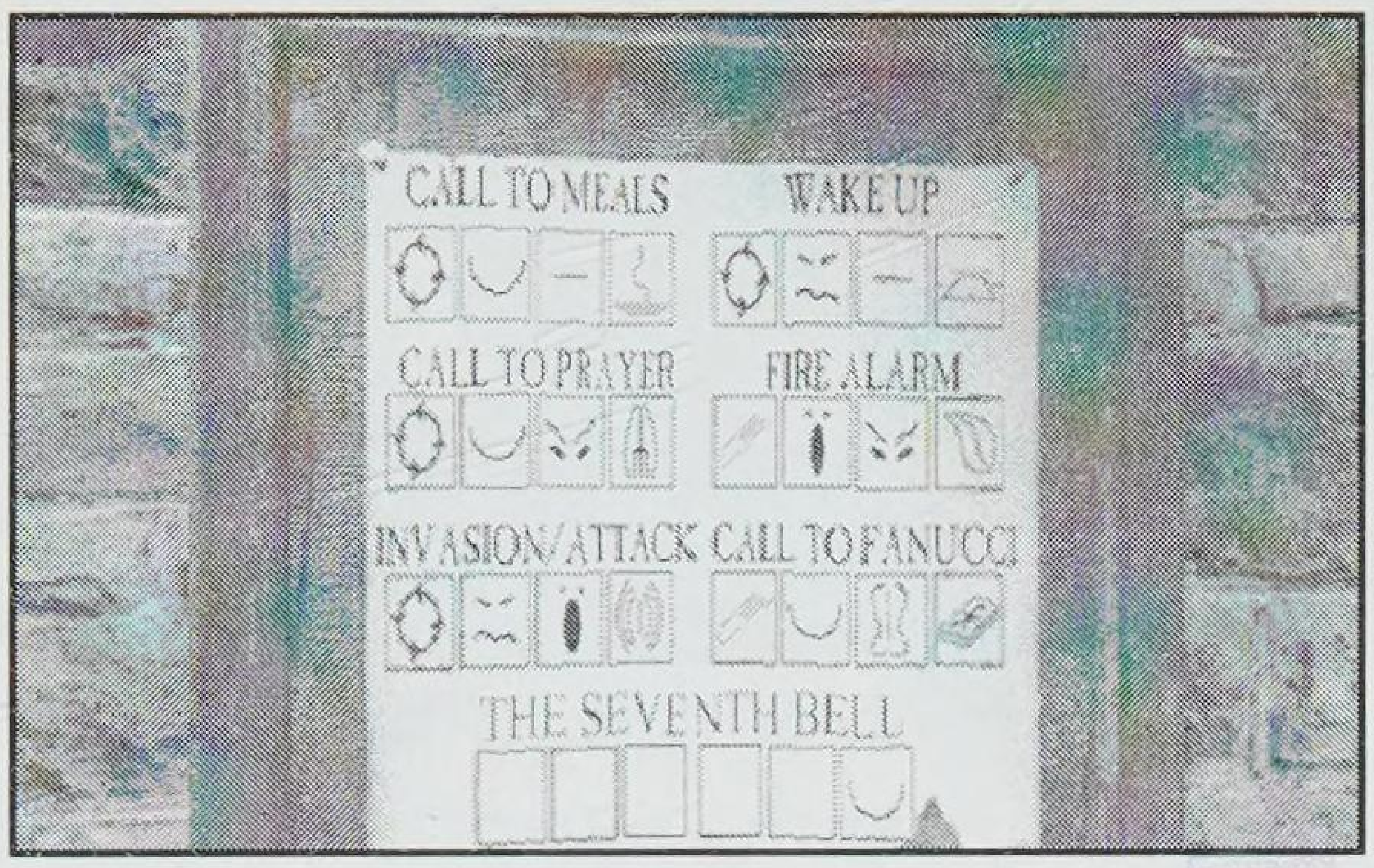


What good is a top
if it cannot spin?
What use is a key
without a keyhole?
What purpose is there
in bathing a ball?
What is the color of fire
to a hungry lion?
What point is there
in bellowing
about the sea?

Continue on around and move to the inside part of the desk. There are two things you can examine on the desk. For those of us who don't look at everything closely, a letter explains the function of your newly acquired mirror. Click on the close-up of the hookah and you experience another hallucination.

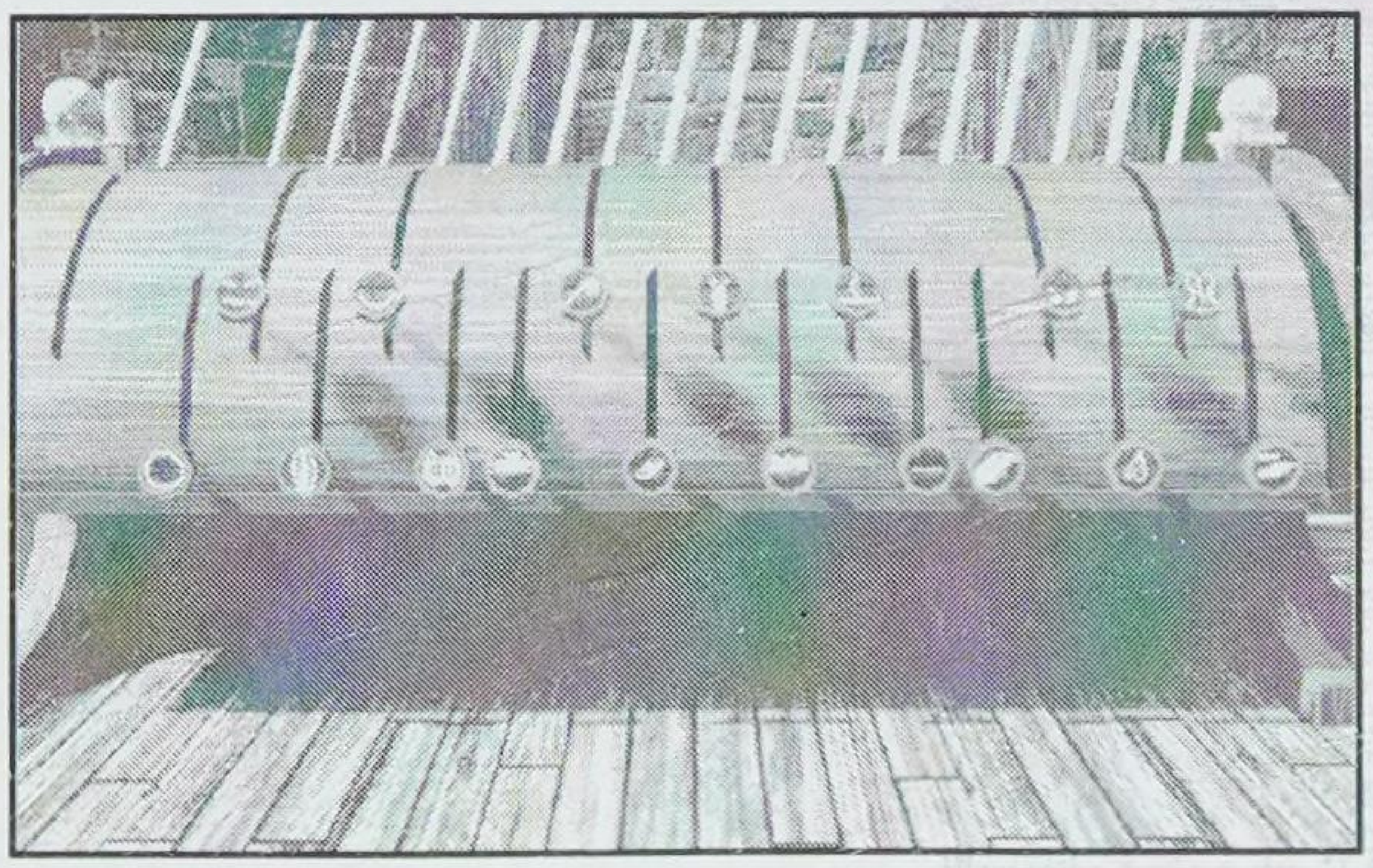
Three of the four alchemists are meeting. Their topic is the Nemesis and whether to "give in" to him? For some reason, General Kaine is not among them. Is it he they're discussing? Could it be...?

It's time to leave Malveaux's office and return down the corridor to the Bell Tower Platform—we've got some unfinished business there. Our first stop is the chart on the wall there.


CALL TO MEALS
WAKE UP
CALL TO PRAYER
FIRE ALARM
INVASION/ATTACK
CALL TO FANUCCI
THE SEVENTH BELL

Look at the chart on the wall at the end of the platform walkway. These are instructions to the monks for properly ringing the various bell calls. Among the combinations are the symbols for the gods of emotion. Look at the "Seventh Bell" call—it's six rings, not four like the others. That's what you need to ring.

THE BELL TOWER PUZZLE (PT. 2)



Return to the control console and think for a bit. Remember Father Mulligan's bit of bad luck for ringing the seventh tone out of order?

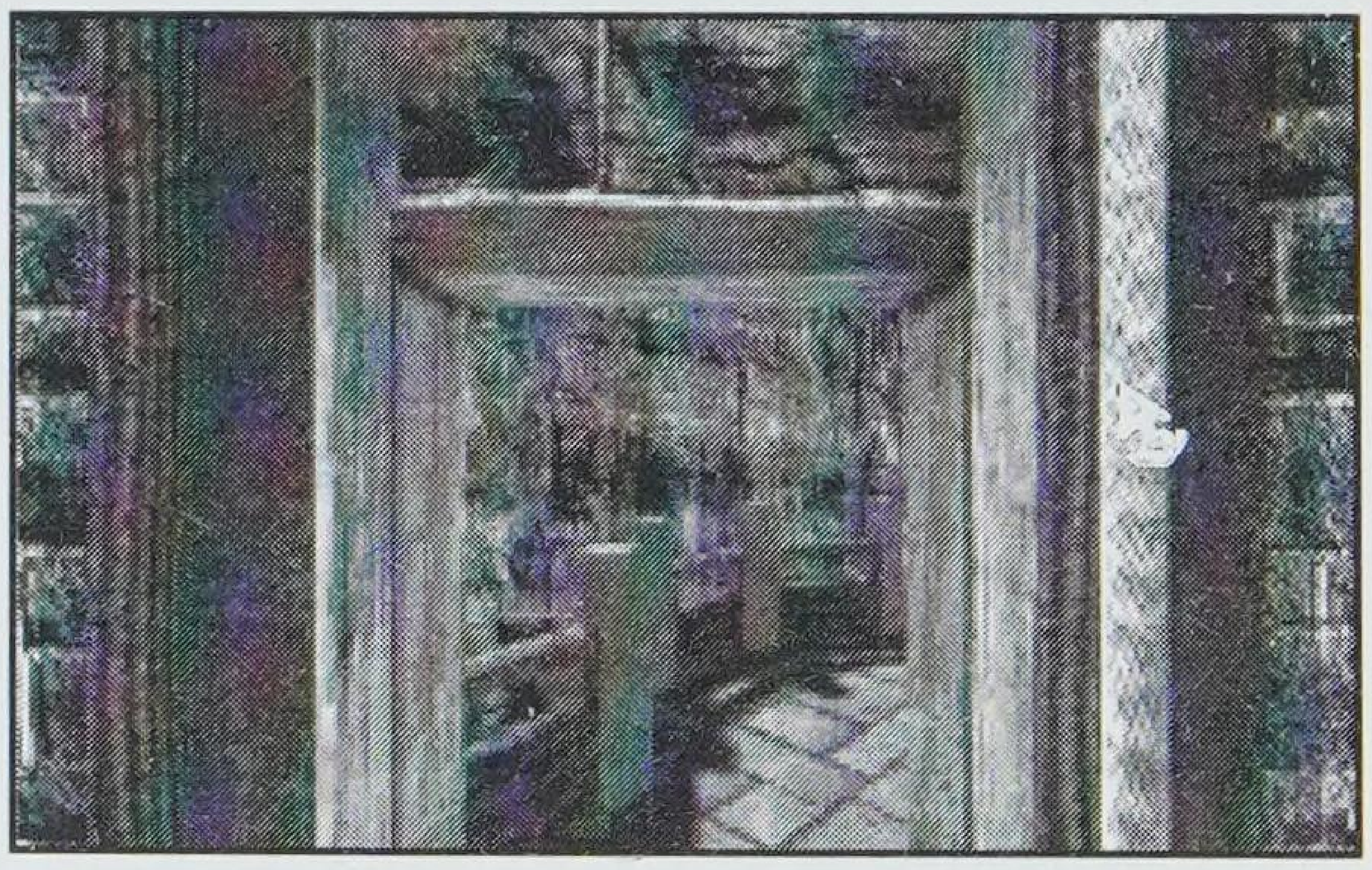
The seventh? But no listed bell call uses combinations of seven symbols. Right you are. But, in Zork Nemesis, you can never take clues at face value. It's just an indication that the bells are operated by symbol combinations.

Forget the seventh tone for a moment. Back when we solved the Masks Puzzle, it was suggested that you remember the order in which the final rhyme was spoken; the order in which the gods spoke. This is the reason.

Click on the control symbols in the following order:

1. Anger (far left on top)
2. Suspicion (2nd from right, on top)
3. Sex ((far right, on top)
4. Boredom, (4th from right, on bottom)
5. Fear (middle on top)
6. Joy (2nd from left, on top)

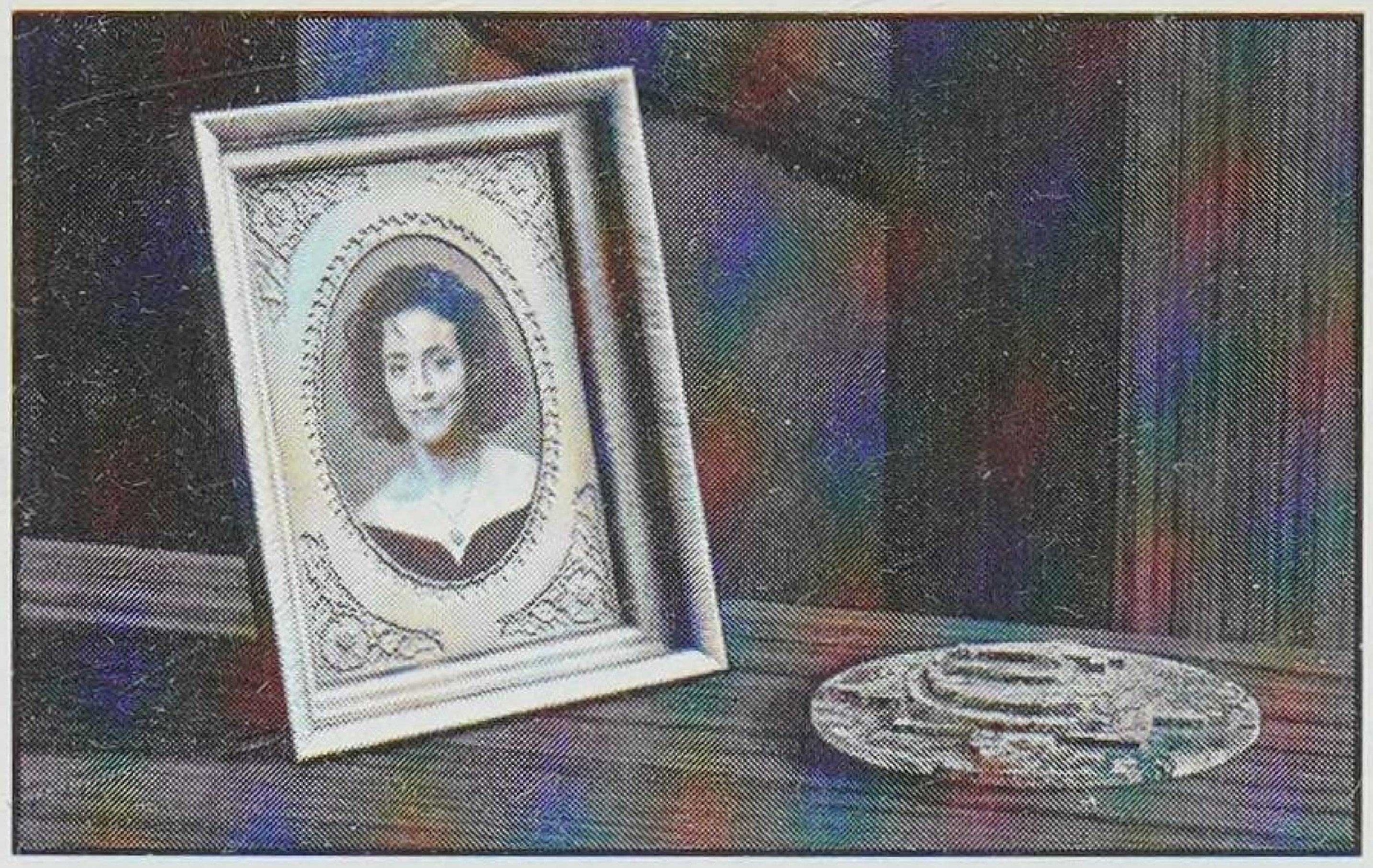
The bells ring six tones and a rope descends down into the alcove at the back of the bell platform. Click on the rope, then give it a pull. Two things happen at this point: 1) The bell, which the rope is attached to, begins ringing the seventh tone. 2) The rope pulls you up and down as a result of the bell's swinging and ringing.



As you bob up and down, you pass an open window looking out onto a balcony. While riding the rope is a lot of fun, clicking on the window as it goes by will move the game along. Click on the window—it might take you a few tries to accomplish this.

The rope leaves you off on the monastery's second level balcony. Follow it until you can go no farther, then turn Right and enter the room—it's Malveaux's bedroom, the same one you couldn't get into from the stairs in the second floor corridor.

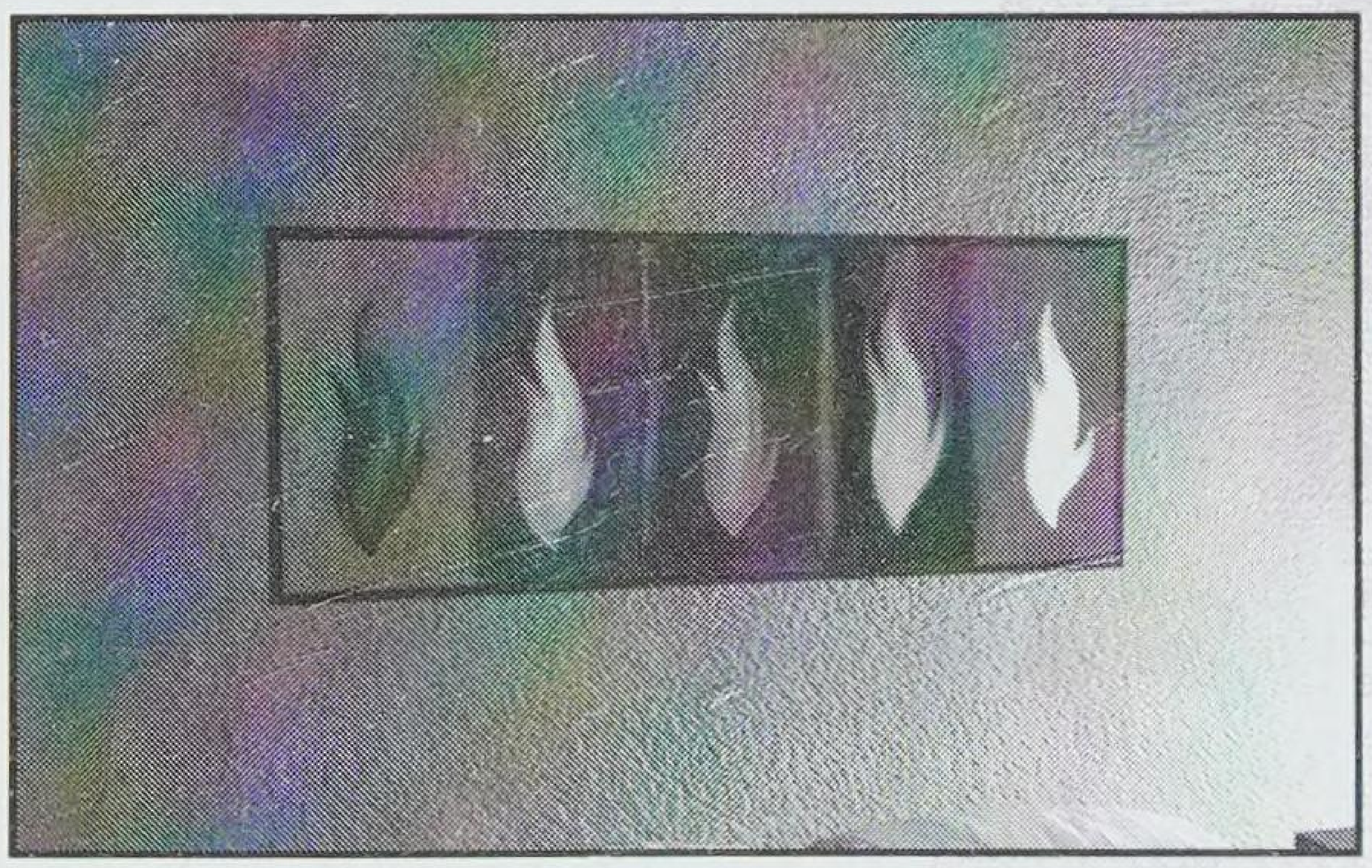
There is a portrait in a frame on a low table. It's of Alexandria wearing her locket. In the close-up, there is a golden medallion next to the picture. You can look, but you can't touch. Move around the table for a better view and click on it again. This time you can examine the medallion.



Clicking on the medallion unfolds another hallucination: Malveaux at prayer, struggling with his conscience. He can't follow through with the plan of the four. As he confesses his sins, he realizes that he must commit another. Asking forgiveness, he places the medallion next to Alexandria's portrait.

Making Lead Puzzle (Pt. I)

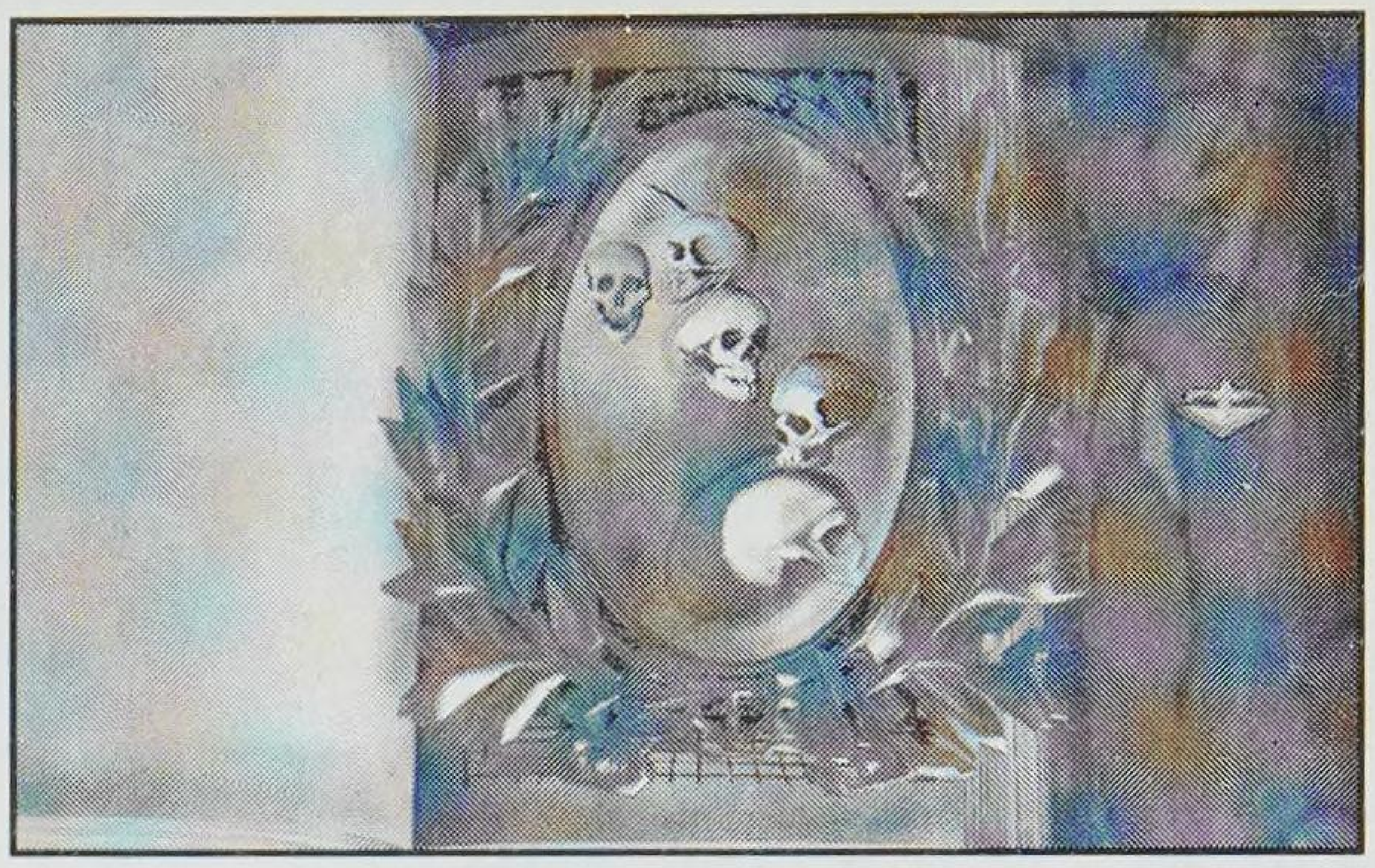
Look around the bedroom some more. Above the bed is a painting or mural of five flames, each of a different color. From left to right they are:



Blue - Yellow - Red - Orange - White

This particular order of flames is needed to solve the Making Lead Puzzle.

THE SKULLS PUZZLE (PT. 2)



On Malveaux's bed is a book. Move around until you can look at it.

Click the mirror you took from Malveaux's office on the book. (If you haven't been to the office yet, go there now and get it.)

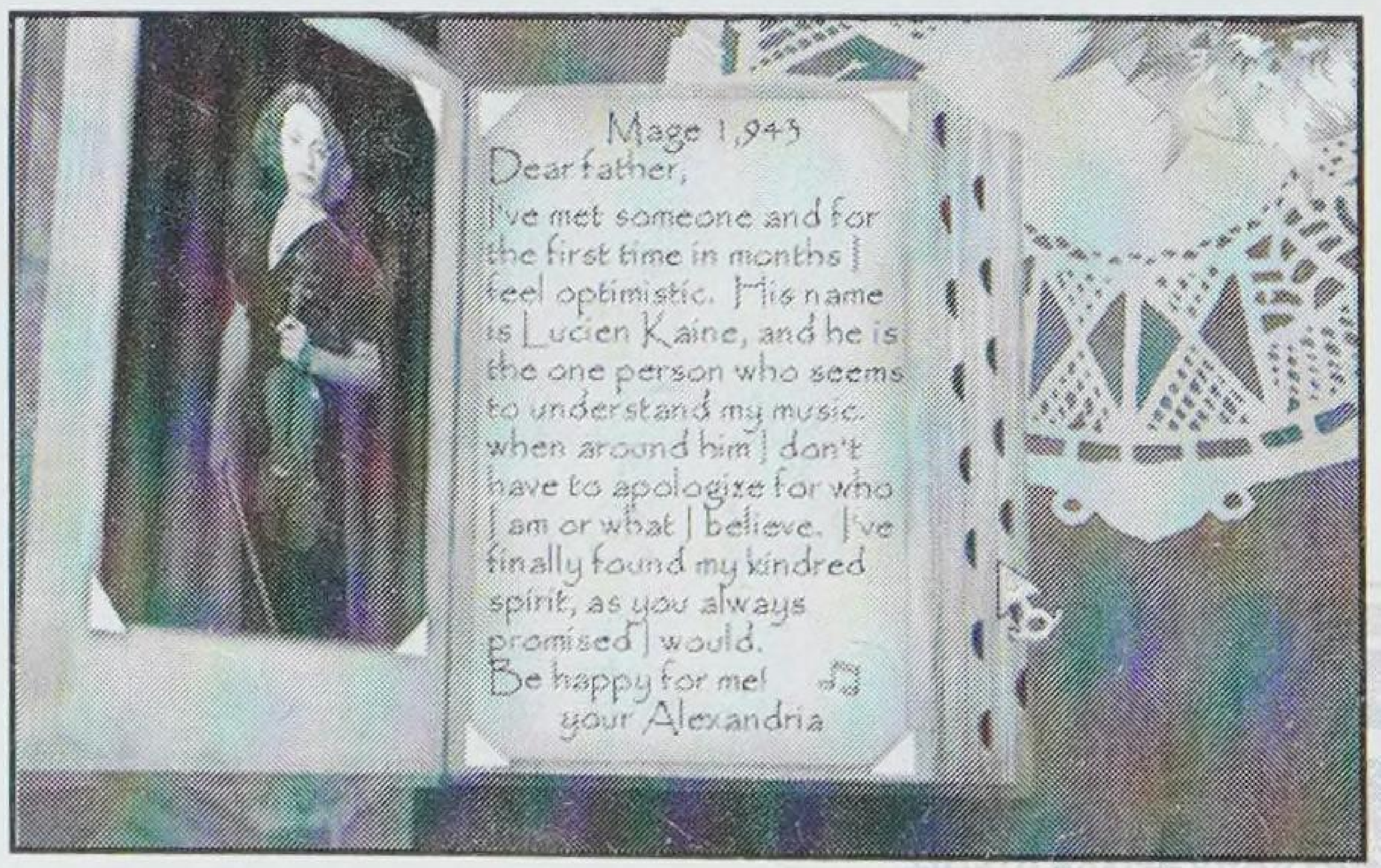
Five skulls appear in the mirror—each faces a different direction. From top to bottom, the orientations are:

Straight ahead
Left
45 degrees right
45 degrees left
Right

Add these to the list of things of which you're keeping track.

NOTE:

It looks as if the top two orientations in the list are reversed from the way we listed them, but perspective can be deceiving. This is, indeed, the correct sequence.

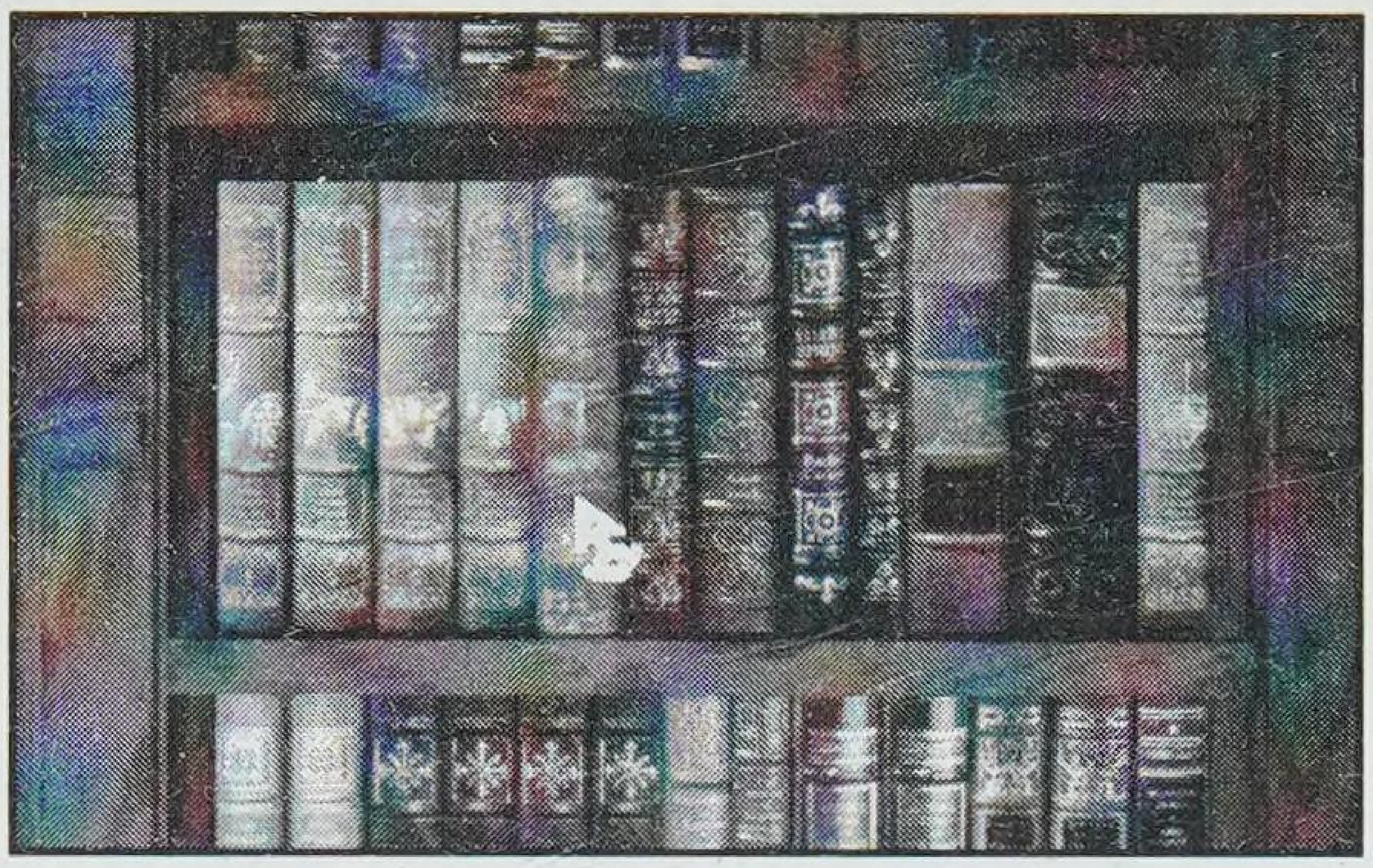


Mage 1,943
Dear father,
I've met someone and for the first time in months I feel optimistic. His name is Lucien Kaine, and he is the one person who seems to understand my music. when around him I don't have to apologize for who I am or what I believe. I've finally found my kindred spirit, as you always promised I would.
Be happy for me!
your Alexandria

Next to his bed, Malveaux kept a scrapbook of Alexandria—open it.

Leaf through the pages of Malveaux's photo album and you will receive, in words and pictures, a quickie biography of Alexandria Wolfe—an orphan by birth, raised and educated in a Monastery, and sent to perfect her music with Madame Sophia's. In the final pages, Alexandria meets and falls in love with Lucien. And tragedy is set into motion.

We are finished in Malveaux's bedroom and it's time to leave. You can return the way we came and shimmy down the bell rope, or you can take the secret passage—secret passages are always more fun.



Examine the tall bookcase by Malveaux's bed. On the middle shelf is a gold book with red trim—press it and go.

The secret passage leaves you out at the dead end of the corridor by the Masks Room. It's a dead end no longer, however—now that you've used it, the secret passage is a two-way street.

Go to the Manuscripts Room—it's where we pointed it out earlier. Move Forward and take either staircase, then follow it around until you arrive there. Check our map if you're still in doubt.

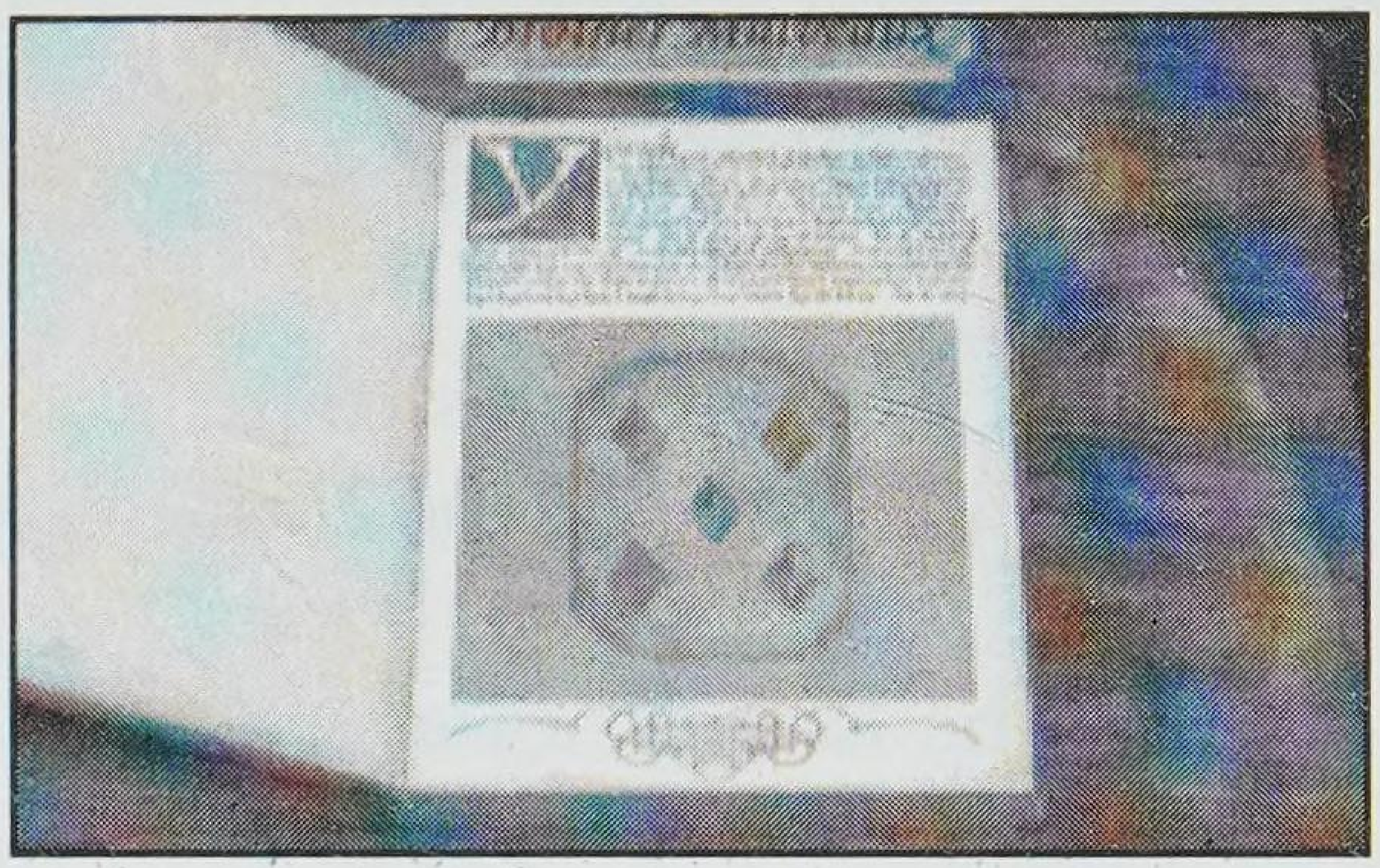
You are looking into the Monastery Manuscript Room—enter. Move Forward once and check out some of the manuscripts on the reading stands to your right and left. You can't read anything; it's all "eye candy" in this part of the room. Move to the podium that holds a single book—click on it.

NOTE:

The name plates attached to the manuscripts do have some meaning here, and at other places in the room, the names of the brothers are the first names of a number of Zork Nemesis' producers and programmers.

YORUK'S SHIELD PUZZLE (PT. 1) & FIRE TUNNEL PUZZLE (PT. 2)

You have reached Malveaux's private reading stand. If you had been hoping for one of Anne Rice's vampire novels, or a good comic book at least, alas! It's just poor Yoruk. We wonder if Malveaux knew him well.



It is important here to pay careful attention to the first page of this book—it goes by fairly quickly. Actually, it goes by very quickly. There is a diamond-shaped illustration on it—the Shield of St. Yoruk. You'll be seeing it again. Click on the book.

We see what is to be the wedding of Alexandria and Lucien presided over by Bishop Malveaux. Alexandria speaks of Malveaux as her father. But Lucien's father, General Kaine, breaks up the ceremony, slugs his son, and has Lucien arrested. He does not approve of the marriage in the least.

Four illuminated manuscripts are displayed on the stands that flank the podium holding Yoruk's book. Examine these manuscripts carefully—they contain the clues for the fire tunnel puzzle later. You will see another rendition of St. Yoruk's shield in one of the drawings, and possibly notice that another of them is identical to the painting in Alexandria's bedroom.

From the Zork Nemesis Design Docs

"...the player finds a series of large tables with several impressive texts. The monks have been illustrating books about Saint Yoruk's descent into hell. Several of the shelves have plaques indicating the names of the monk who worked at that station. The player will notice that these names match those on the Cell doors upstairs.

Yoruk appears to have been an important Zorkastrian saint who descended into hell and defeated the devil. The Monastery appears to have been built on the spot on which this event occurred.

Each manuscript details another part of his journey:

Yoruk found the entrance to the underworld;

Yoruk passed through the flames of hell;

He emerged unscathed by passing through the flames with a shield of bronze;

Finally, Yoruk defeated the daemon.

On one large manuscript, lying on the stand, careful attention is paid to the shield of bronze that has five elaborate jewels in the shape of a talisman. The nameplate on the stand for this book is "Malveaux."

At the far end of the Manuscripts Room is a door leading to the left. Go there and enter.

Actually, where you're at is just the top level to the Relics Room—all of the Monastery's holy relics are downstairs. Your problem is to get there. The room is diamond-shaped—walkways go off to the left and to the right. These are balconies that look down to the room below. Move off in either direction and you will circumnavigate the room. All the doors you will find are locked and useless.

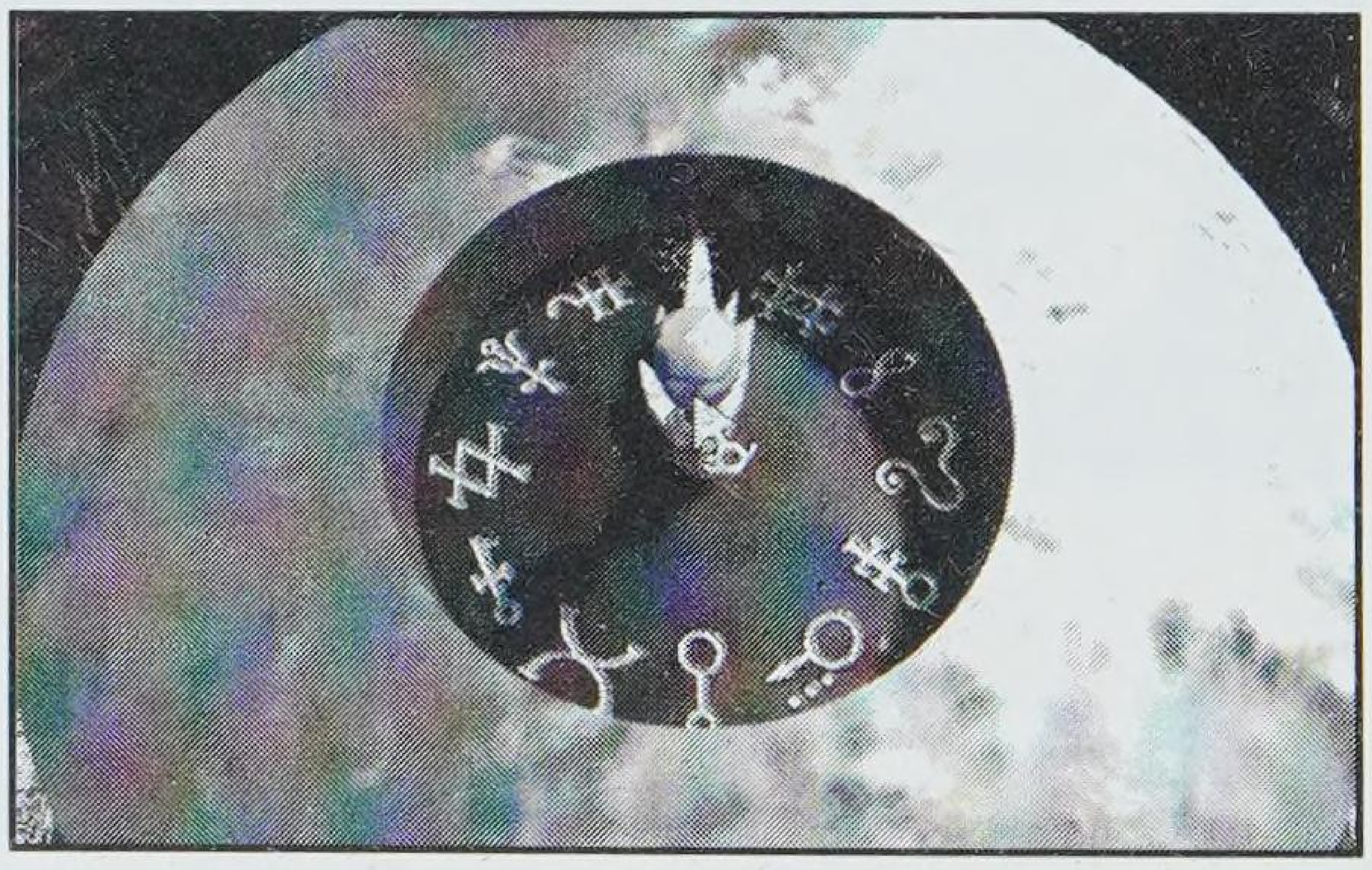
There are four catwalks on this level, each leading from one corner of the room inward to a central platform. Return to where we entered. Move once toward the center.

Turn Right at this point or you might miss a gate to stairs leading down. As you might expect, the gate is quite locked.

> **note:**
> *There is a second gate, a duplicate of this one, on the other side of the room. If you're the independent sort, walk around to it and try to solve the problem from that side. Of course, you'd be wasting your time.*

Relics Room Lock Puzzle (Pt. 2) & Entering the Catacombs Puzzle (Pt. 1)

Continue on to the center of the room. If you look at the close-up of the pedestal you will see that it contains a dial that you can turn.



The dial is what operates the mechanism in the lock on the gate. Pressing on any of the symbols will cause the dial to rotate to that point. The question is, what symbol and how many symbols in what order need to be pressed in order for the lock to open? Feel free to experiment on your own—there are something like 12×12×12×12×12×12×12×12×12×12×12×12 -1 different combinations possible. You do have something better to do with your life, don't you?

The answer to the puzzle is contained in the code you found in the Baptismal. The symbols—glyphs—on the wheel match those in the code. The code glyphs can substitute for normal letters. You want to open the lock? Spell out the word "Open" on the wheel. It's a straight substitution cypher—press the following glyphs in order; their positions are in relationship to the top-center, straight-up symbol:

O	2nd glyph to the right
P	2nd glyph to the left
E	3rd glyph to the right
N	Straight up

Click! The gate is now unlocked. Go back and click on it. Whee! Another slide down a banister.

FROM THE ZORK NEMESIS DESIGN DOCS

"The first level (of the Relics Room) is lined with built-in wooden cabinets which are filled with Holy Relics. All of the great mysterious objects are here. Zork versions of the ark, the holy grail, the shroud of Turin, and the dead sea scrolls are all in this chamber. In addition, the cabinets contain the following items which become the player's cursor if she clicks on them:

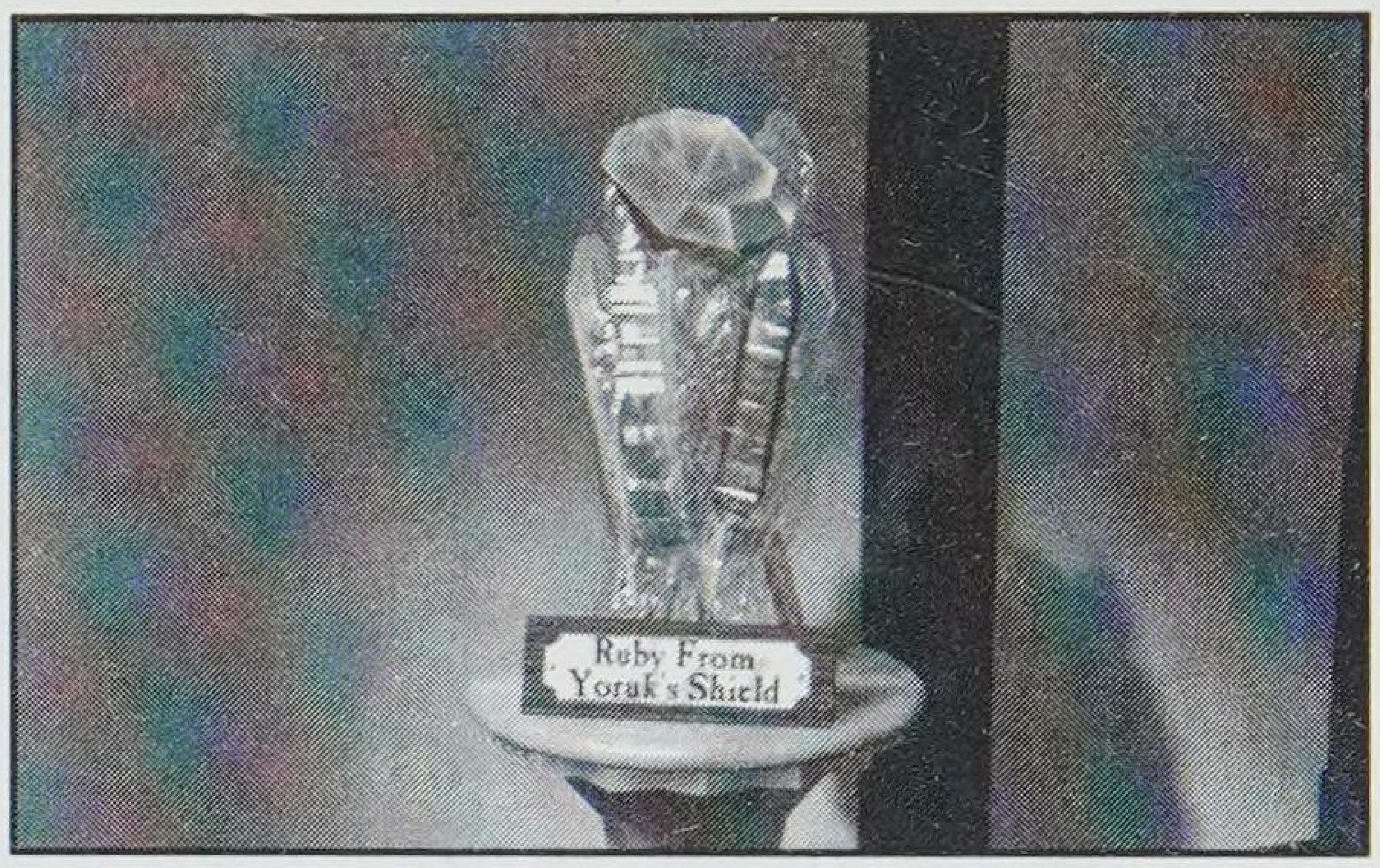
Jewel of Jerrimore
Part of Gigantic Snake swallowing tail
Crystal Ball
Zizbit: Books of Lore
Shroud of Zylon
Sheath of Grueslayer
Book On Magic: by Bizboz
Large Serpent's head with open mouth and four glowing eyes
Phee Hourglass
Magic Wand

The Relics Room is a religious museum. Look around for a while, enjoy the exhibits, and acquire a taste of Zorkian culture. While you're at it, ponder the significance of the Sacred Granola and how you define a mythical universe.

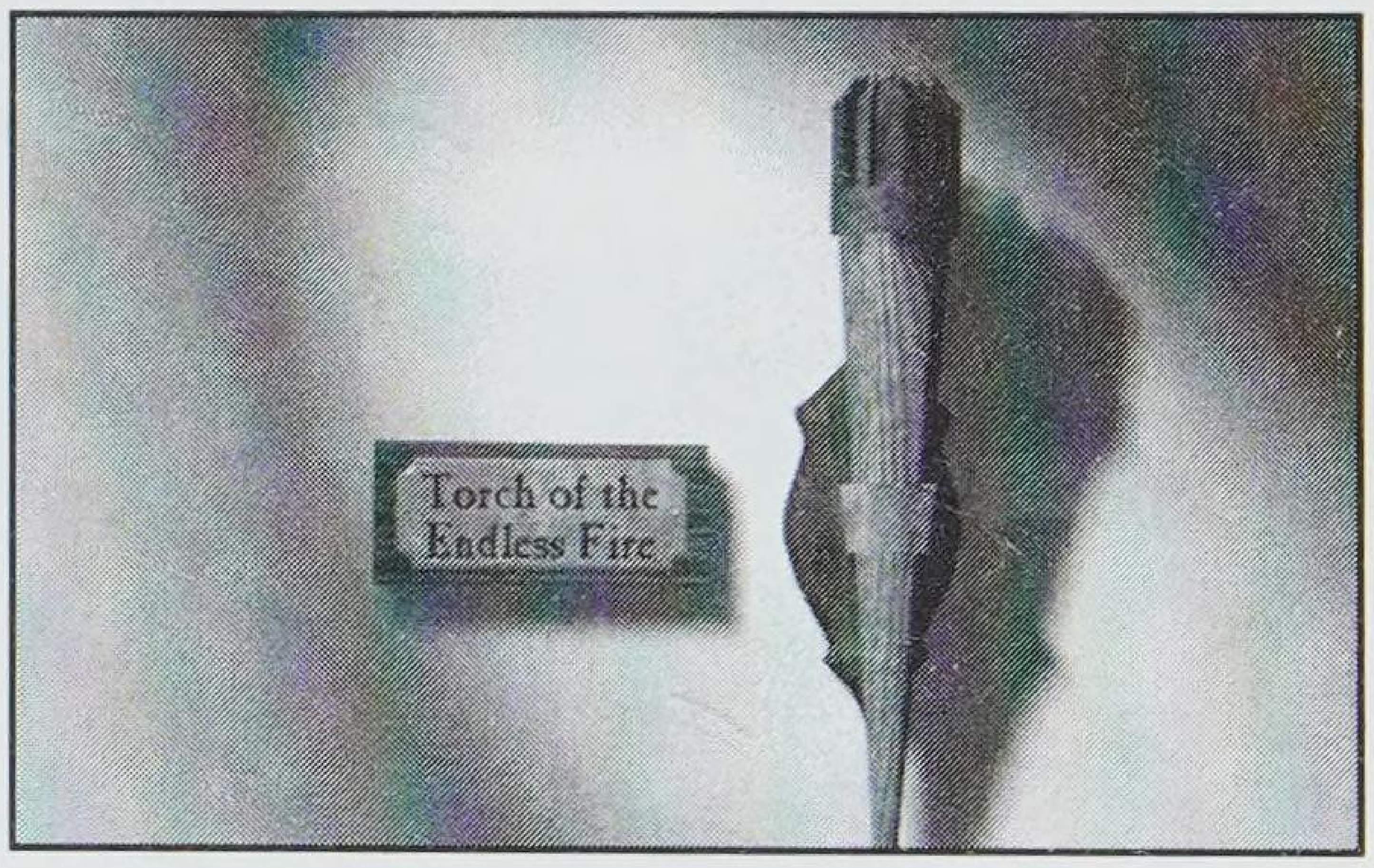
There are two things you need to find in this room.

YORUK'S SHIELD PUZZLE (PT. 2)

In the right corner, behind the stairs and next to the statue of a snake, you'll find a missing ruby from St. Yoruk's missing shield—take it.



In the left corner, behind the stairs and next to the replica of the fabled St. Yoruk's shield, you'll discover the Torch of Endless Fire—take that also.



NOTE:

After extensively studying the literature—meaning: playing a lot of games—we can come up with a first approximation of the computer game adventurer's essential survival kit:

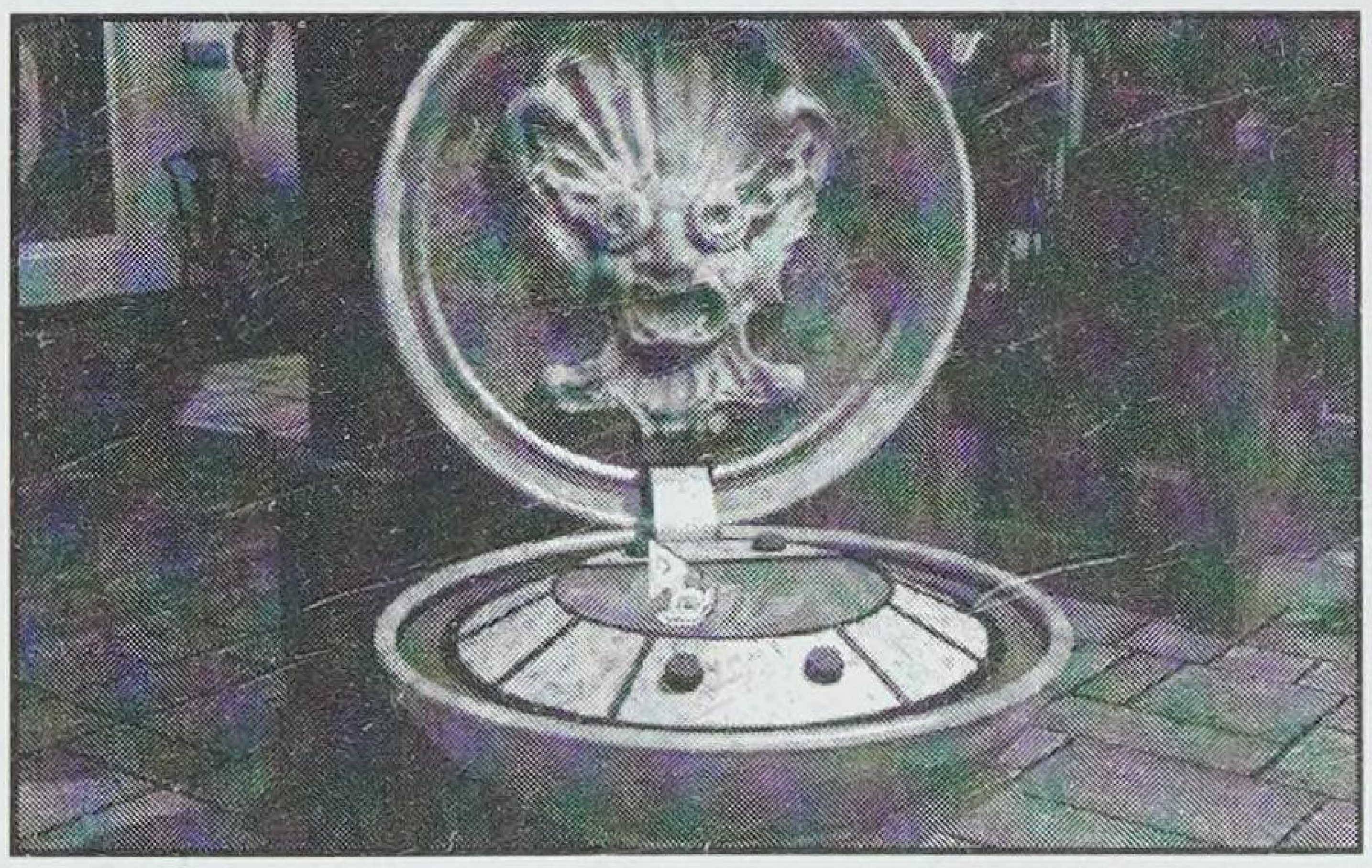
A torch
A pack of matches
A towel
Pocket lint
A small dagger

> *However, one of the rarest occurrences in the universe is an adventurer who starts out with both matches and a torch.*
>
> *With just these items, or less, worlds and universes can, and have, been saved. Evils beyond imagining have been averted. And UBGs (Ultimate Bad Guys/Ultimate Bad Gals) throughout all of time and space have been defeated. Some adventurers have even been known to get dates.*

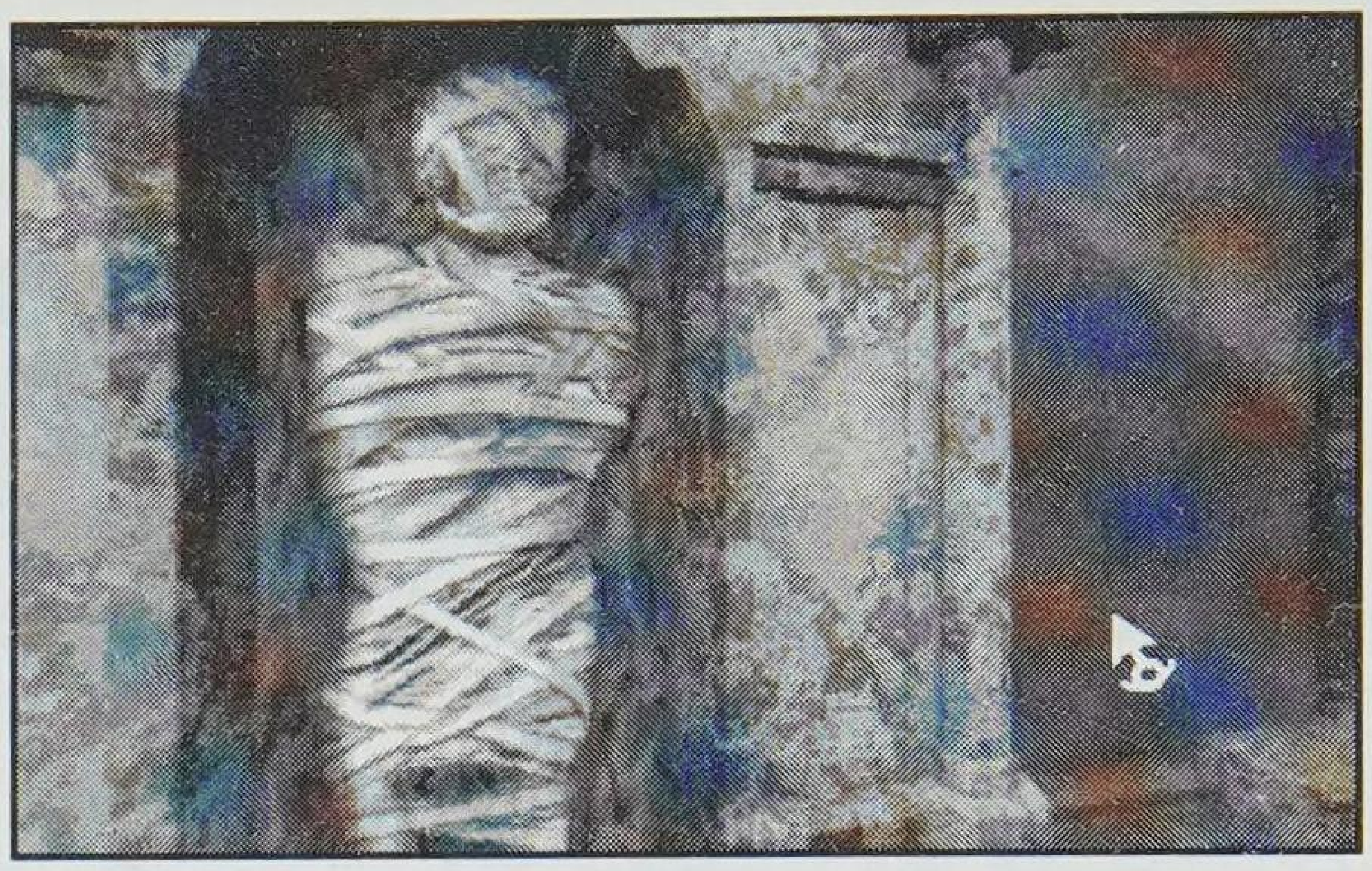
Loot in hand (or, in your inventory, as the case may be), return to the foot of the stairs. Read the sign. Save the game. Head back upstairs. Click through your cursors (or, your inventory, as the case may be). Where did the stuff go? Back to the display where you picked it up. Go back and get it now or restore to where you saved. The stuff you pick up down here cannot go back upstairs. To use it you must go underground.

ENTERING THE CATACOMBS PUZZLE (PT. 2)

In the room's center, there is another pedestal device—what the designers call a "prayer wheel." Open the thing up. Inside there's a great face and four buttons. Press a button, any button. The alarm system is deactivated. The museum's alarm system is now turned off—you can now take the torch and ruby back upstairs.



Close the prayer wheel. Out of the close-up, turn around until you see what is easily mistaken for a brown carpet on the floor. At this point you should notice the Down Arrow cursor. The "brown carpet" is a trap door. After you, please, into the Catacombs.



Wow! Check out the two guards, will you? I bet even old fat guys could outrun them. Give 'em a click. Glowing red eyes that remind you of... It couldn't be a red ruby, could it?

If you had any doubts, the two mummies just come out and speak the clues. Each mummy has two things to say, but all four clues are essentially the same.

If you stand here, or most other places in the Catacombs, and wait, you'll begin hearing animal sounds. This is to clue you that there's a grue down here—make sure you're carrying the torch.

The Main Catacomb is a circular room with a pillar at its center. To your left as you enter is the way to the Fire Tunnel. Turn Right and proceed down the stairs until you arrive at an open gate.

YORUK'S SHIELD PUZZLE (PT. 3)

Enter the Crypt of St. Yoruk. Stop dead when you enter or else your character will be stopped dead for you. Look ahead and notice that you can't see anything there—it's too dark. This is not a good sign in any computer game—especially a Zork game.

NOTE:

"You have been eaten by a grue," is one of the most famous lines in all of computer game-playing. It occurred first in the original Zork and has reappeared in every Zork game since.

Grues, as has been explained before, have often been seen in the Zork universe. However, no one has ever survived to describe what a grue looks like. Grues live in dark places and, unlike humanity, appear to have perfect night vision—especially in total darkness.

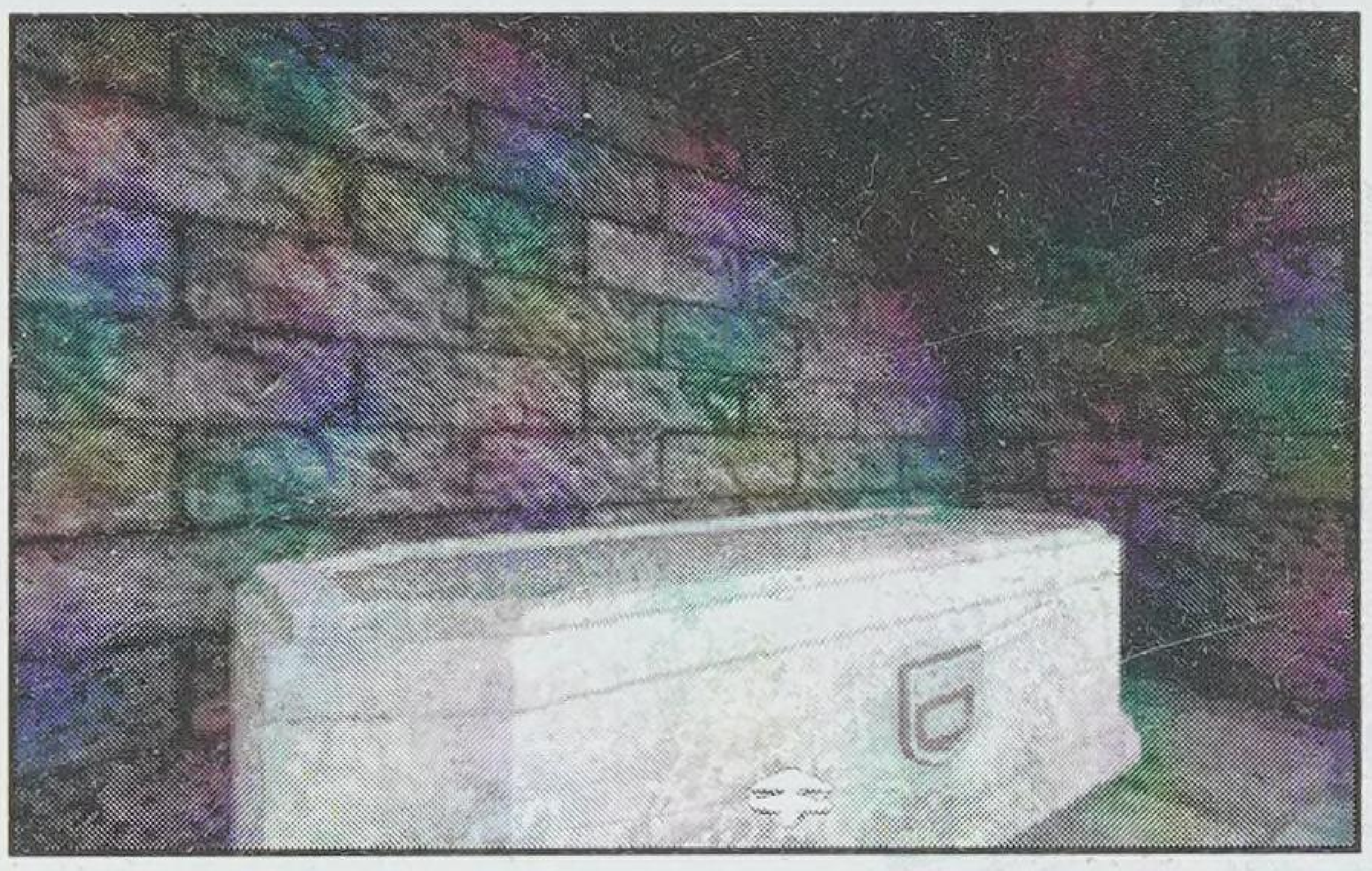
In that first Zork game, you entered—broke into, actually—the famous white house in a small clearing. Only a few moments exploration inside the house would bring you into a dark place. The player then had one move to either step into a lighted area or create his/her own. Nobody, of course, knew what would happen if a wrong move was made, or even if there was such a thing as a wrong move. Inevitably, we all got zapped by that fearsome (we dare not write "gruesome") line—if not then, then someplace else in the great underground empire.

This is the primary reason why matches are always part of a computer adventurer's essential survival kit.

You may have noticed that Zork Nemesis neglects to provide adventurers with matches. There is a lit torch on the wall, though. And although you cannot take that torch, clicking your torch on it will provide you with your own light source. Even with the torch lit, the gloom doesn't disappear. When you walk into it now, however, you will pass through safely.

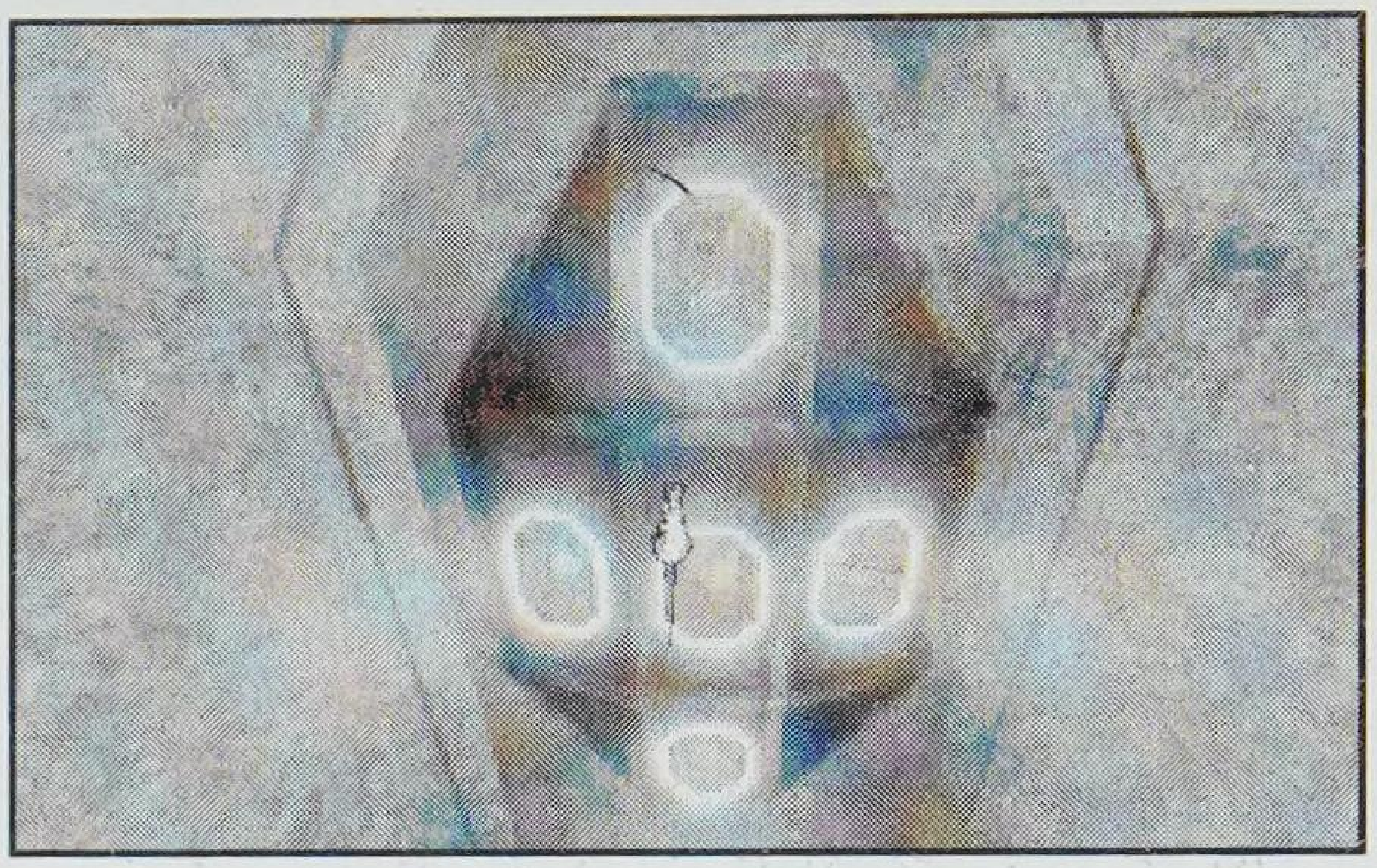
If you care to be eaten by a grue, save the game before you light the torch and stroll deeper inside. We'll meet you after you've finished restoring. Savor the experience—the grue did.

You are now standing next to St. Yoruk's coffin. Look at the wall on your right—there is an empty torch holder there for your use, if you'd like. We suggest you don't use it—it's more efficient just to keep carrying the torch. If you do put it into the holder, you will be unable to take it back.



Take a look at the shield on the coffin's side. Click on the shield until a name is revealed—Yoruk. Take a deep breath, then open the coffin. Nobody home.

YORUK'S SHIELD PUZZLE (PT. 4)



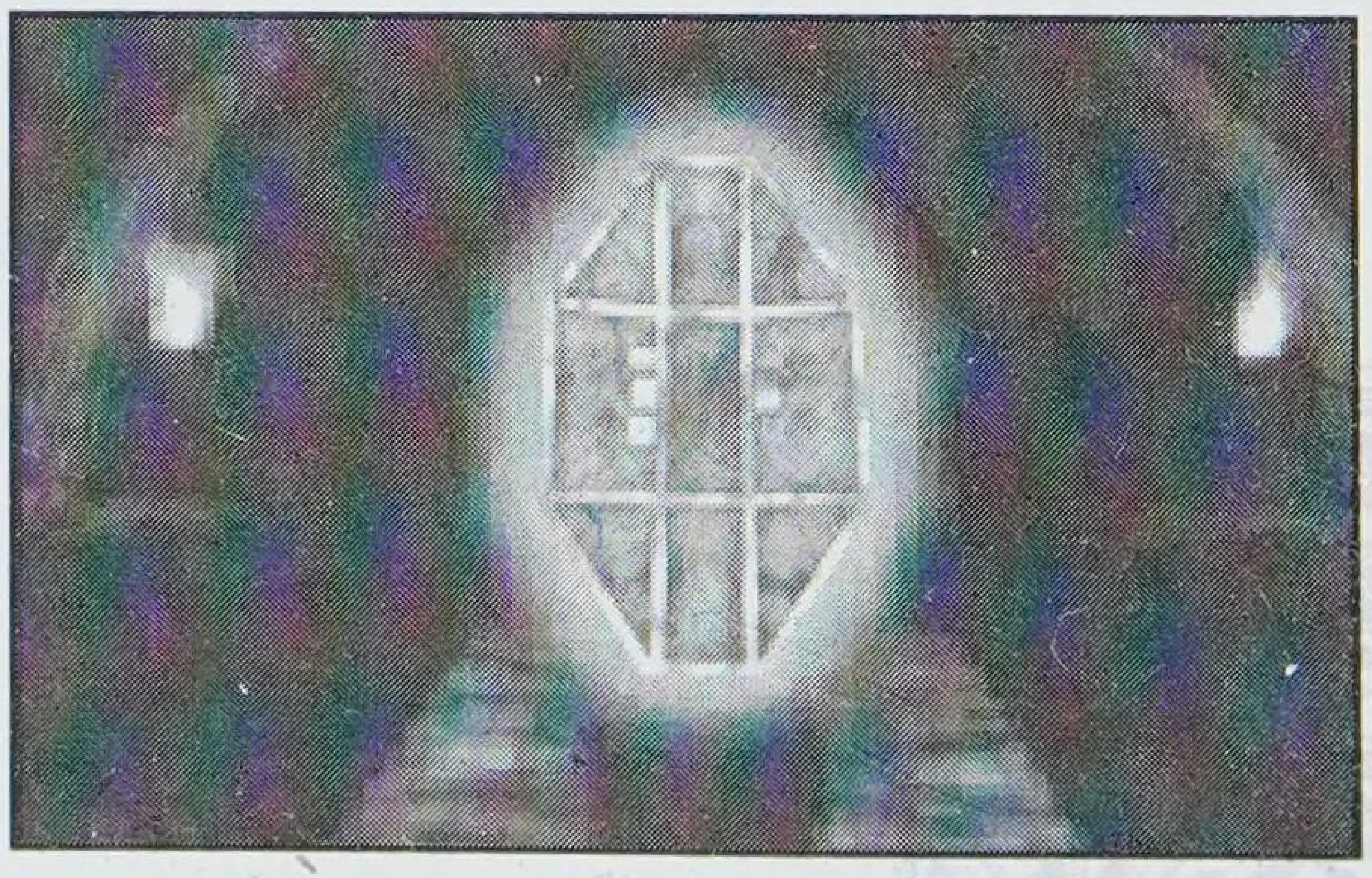
Now take a deeper breath and crawl inside. Better yet, once inside, pull the lid closed. Now the biggest advantage to taking a lit torch inside a coffin with you is that you can see. The biggest advantage to doing this in a computer game is that you can see without fear of asphyxiation. And here's what you'll see:

On the inside of the lid you can make out the outlines of a shield—St. Yoruk's shield.

Click the ruby on the middle of the shield. The shield is now yours for the taking. Do so.

As you might remember, in St. Yoruk's journey he had to travel down a tunnel of fire where he defeated a daemon and walked through a wall of flames—that's what's next. On your way out, put the torch in the holder—you don't need it anymore and it might help to keep the grues away from the coffin.

FIRE TUNNEL PUZZLE (PT. 3)



Follow the stairs back from the crypt and past the stairs up to the Relics Room. Stop after you are inside the Fire Tunnel—you'll know it when you get there.

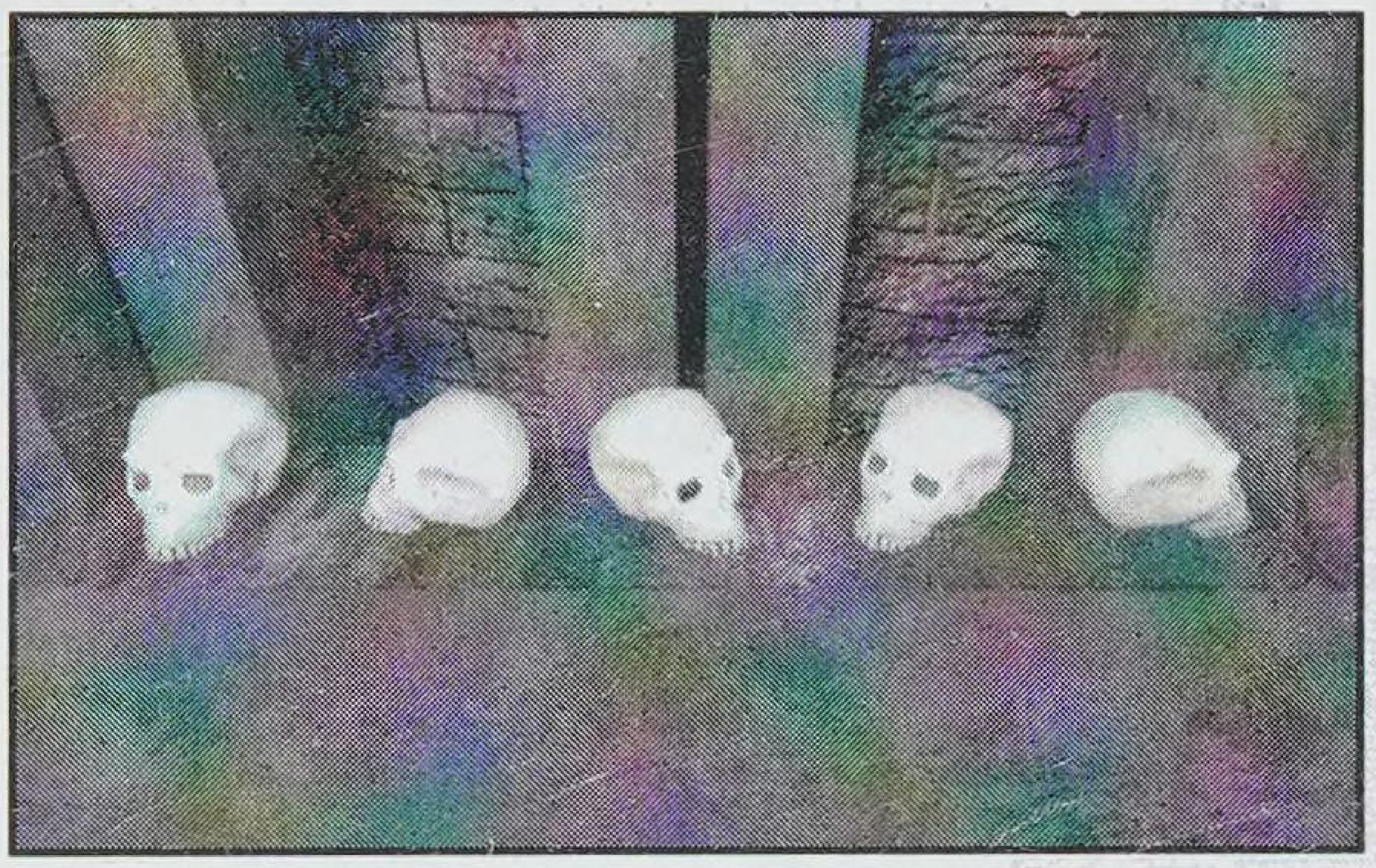
As the old folks observation goes, it's not the hundred story drop that kills you, it's the landing. Here, it's not the tunnel of fire that's the problem, it's the wall of flames the Nemesis tosses at you if you go in any farther.

Make sure the shield is your cursor before you move. The Nemesis will toss off a line or two, then attack. When you regain cursor control, click the shield on the flames for protection. When the flames are gone, continue Forward.

THE SKULLS PUZZLE (PT. 3)

Turn Right at the end of the Fire Tunnel. Examine the five skulls resting on a shelf.

The skulls need to be rotated in a certain way for the lab door to appear. The answer to this puzzle is given in the book on Malveaux's bed.

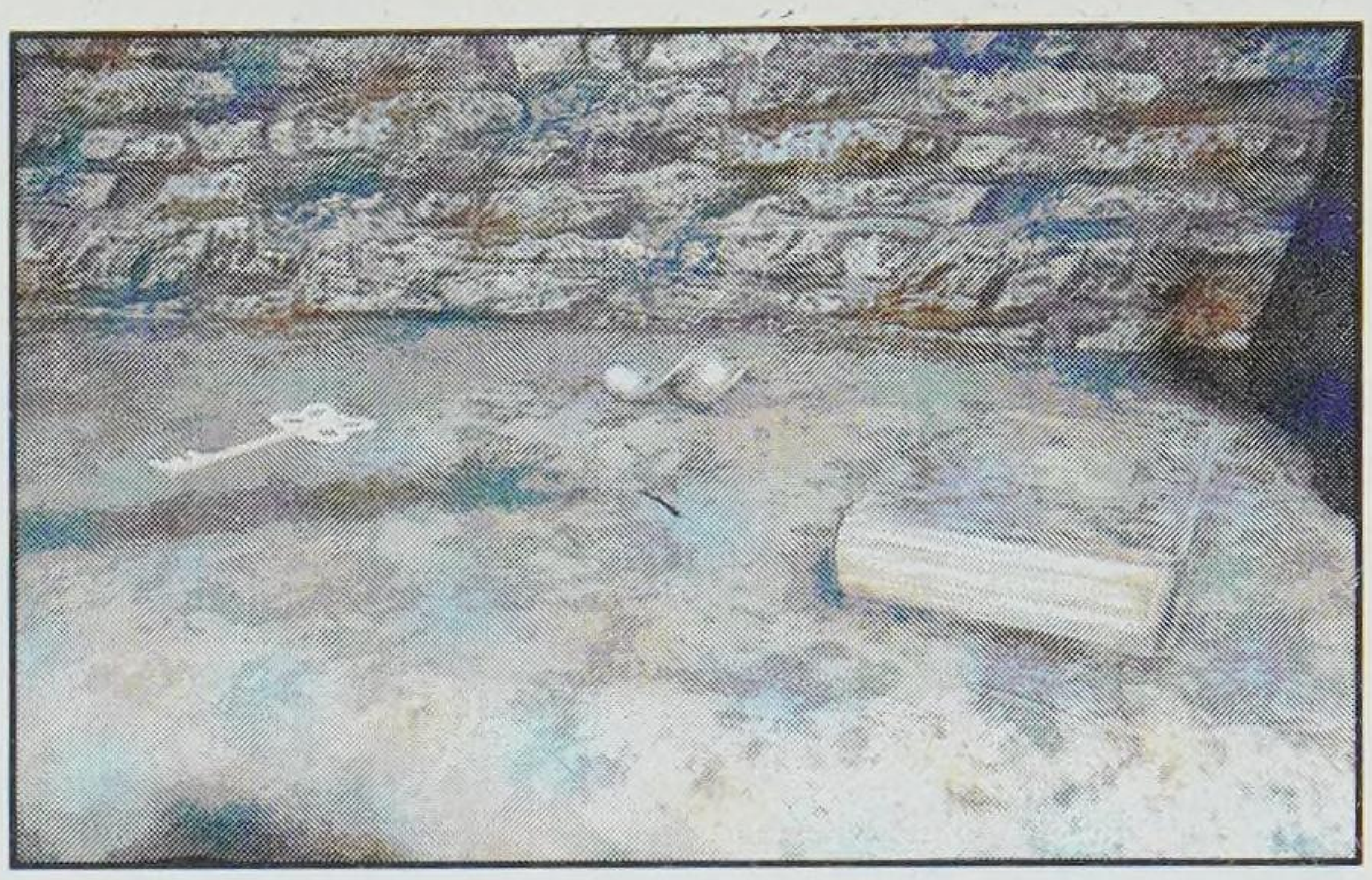


You rearrange the skulls in the grotto by clicking on them. Face the skulls the following way; from left to right:

Straight ahead
Left
45 degrees right
45 degrees left
Right

Behind you, a secret wall opens. It leads into Malveaux's lab.

Malveaux's taste in alchemy labs ran to lava-powered caves. As is the case in all of the metal creation puzzles, the final steps require you to first find something in the lab and then to transform it into pure metal.

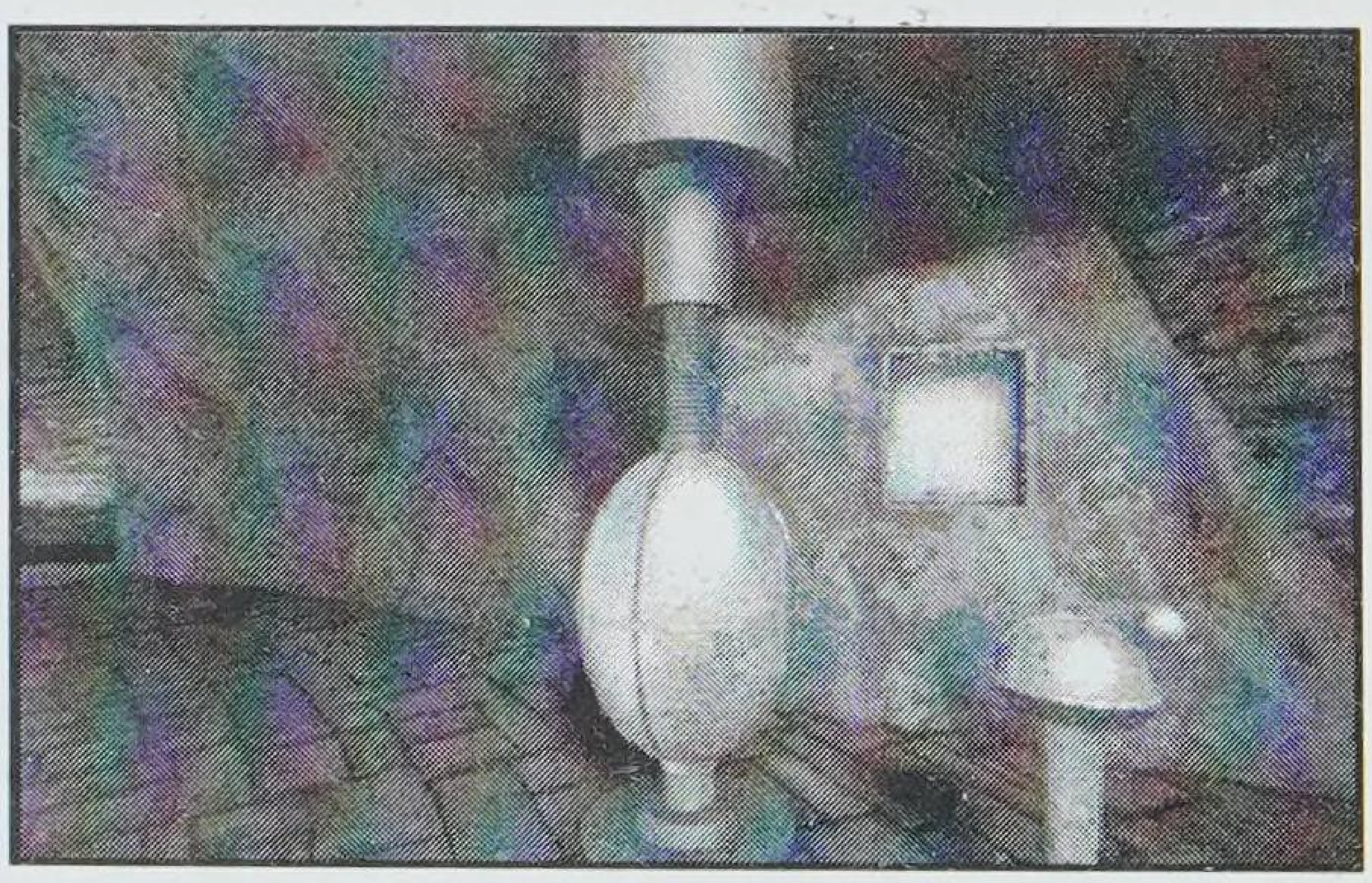


Move once to the Left, then turn Left and examine what's on the stone worktable. Of the three items on the table, take the key—always take keys. This key looks like the kind used to wind up a toy or clock.

Take the piece of metal—it's what you'll turn into pure lead, eventually. Next, examine the book—it's a treatise on alchemy. Open the alchemy book and get to the page close-up. The text you read here describes the final stage of the Great Work, the stage that you must complete to finish the game.

MAKING LEAD (PT. I): MAKING THE METAL BALL

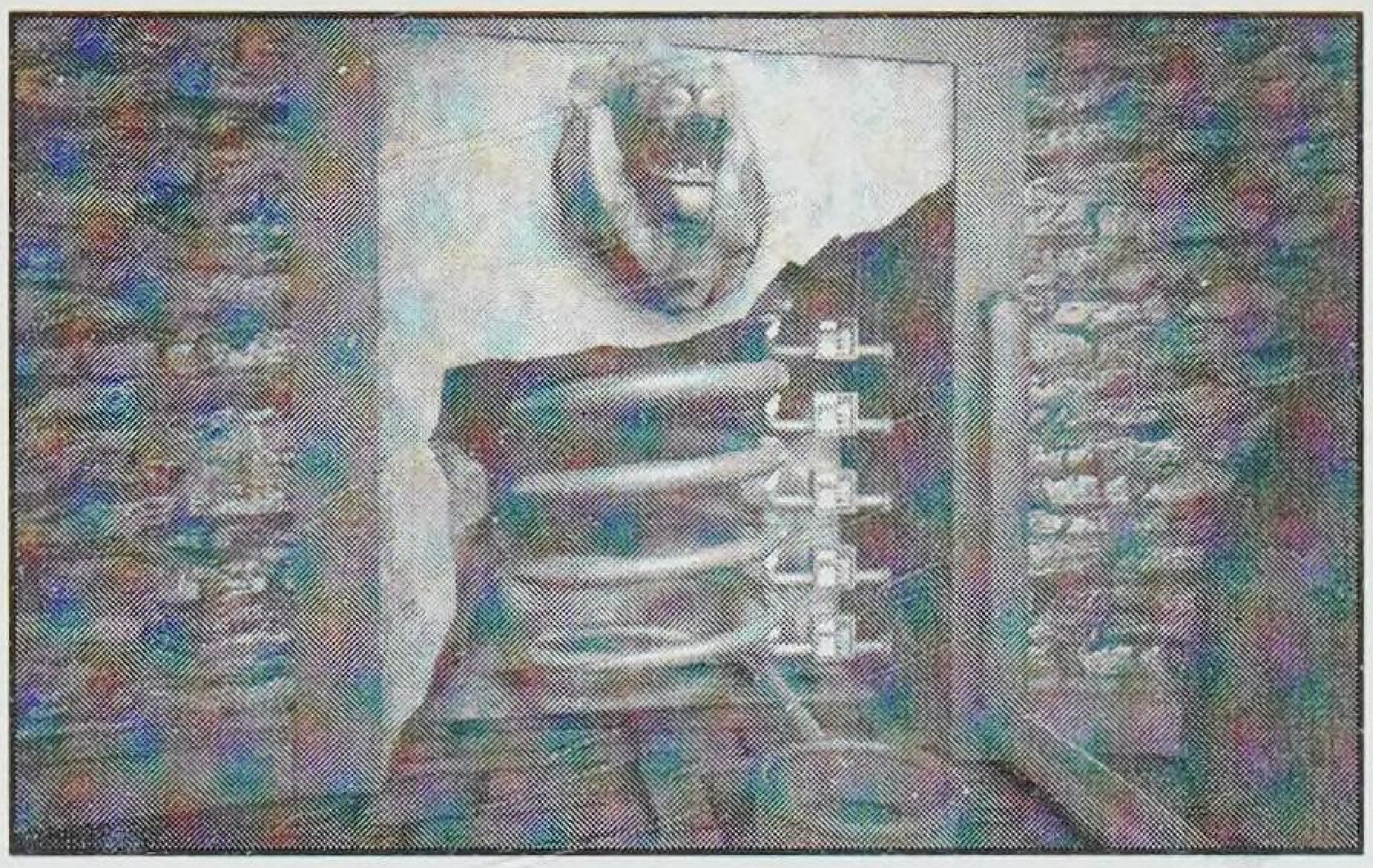
There is an apparatus against the back wall past the work table—move there. You will find it's made up of two groupings of machinery.



The left grouping consists of an egg-shaped device that is opened and closed by way of a lever that stands next to it. Click on the lever to open the egg. Looks like it's a place to put something. Click the piece of metal on it. They make a happy match.

Examine the rectangular metal panel in the wall behind the machinery. There is a slot for a key in there—and the one we just found fits perfectly. After it's in, click on the key until it turns and the hidden spring clicks into readiness.

Pull the lever again to close the egg. Guess it was a wind up key after all—the egg twists around several times before it stops. Open it up. The piece of metal has been compressed and shaped into a round ball.

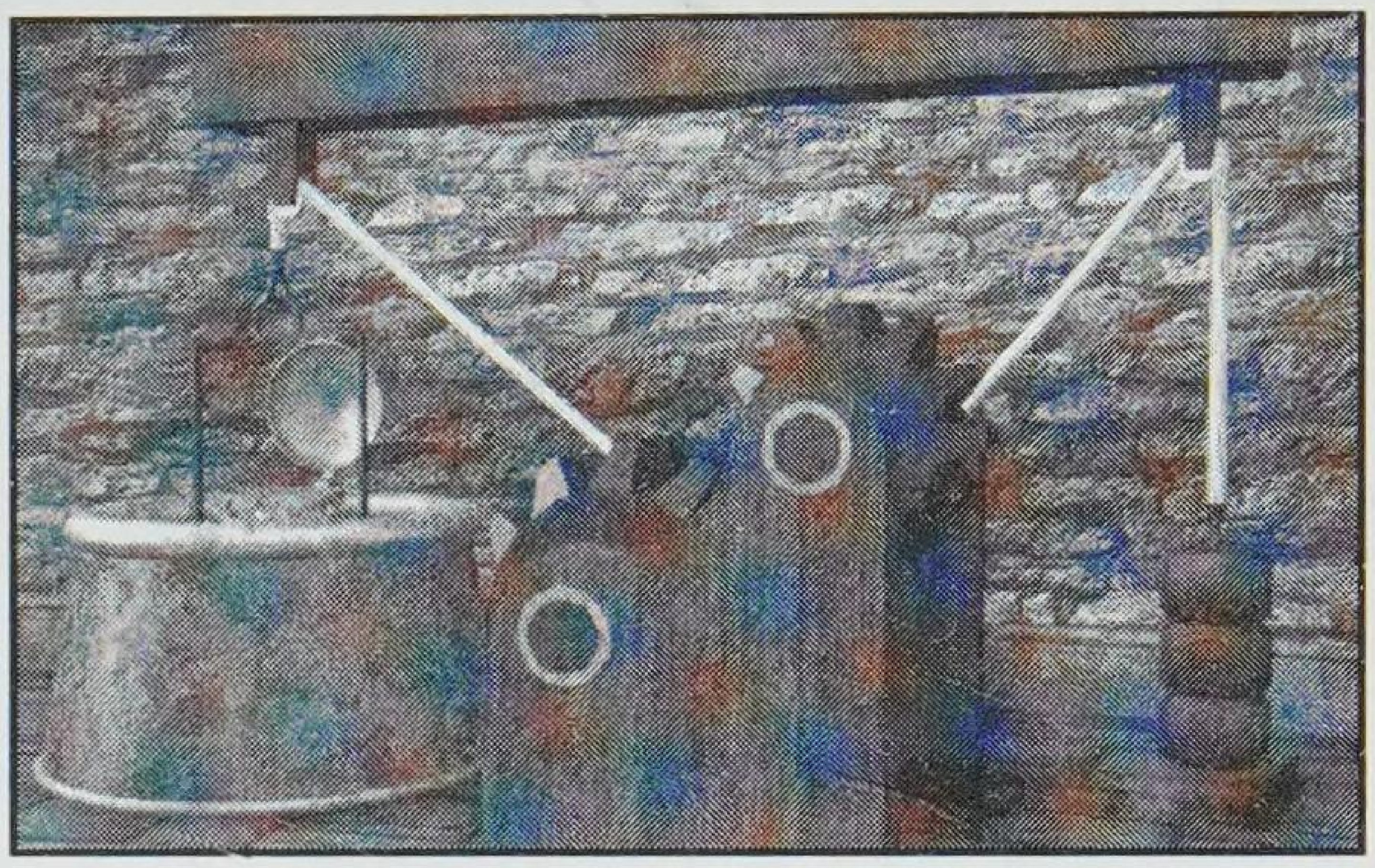


Notice the control valve that is behind the machine grouping to the right. Spin the wheel and lava begins flowing into a tube that leads into the back wall.

When you turn back to examine where the lava's going, you'll notice that a number of small flames have ignited in front of the lion's head—the one with a coil stuck into it. There are hot spots on the flames for controlling them. The lion's mouth is open.

Beneath the flames, at the base of the coil, is a dish with a bellows attached. If you attempt to click your new metal ball on any part of the contraption other than the flames, you will find no hot spots to interact with.

MAKING LEAD (PT. 2): TWISTING METAL



Move back around the lab to the other side of the lava tubes and examine the geared device you find there.

Toying around with this machine discloses that the set of counterweights at its right side lowers and raises a basket into a tub of liquid. The basket is the right size to hold a metal ball.

Place the ball into the basket. Click on the counterweights until the basket has been dunked and brought back up. The metal ball is no longer a ball—the dunking machine has eaten away a lot of the metal and left you with a twisted bit of shiny metal. Twisty enough to fit inside a coil.

MAKING LEAD (PT. 3): THE FINAL STEP

Return to the metal transformer.

NOTE:

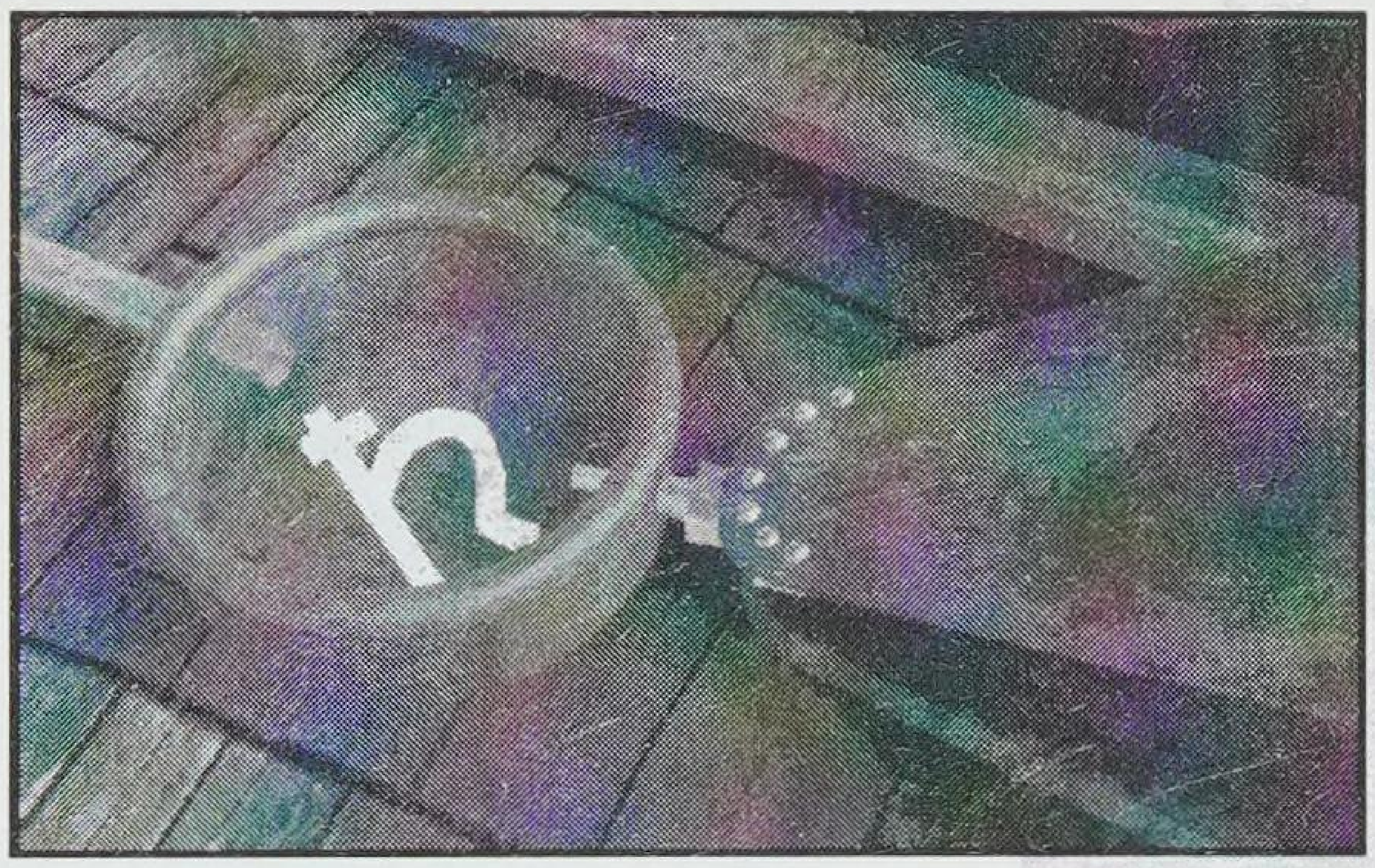
> *Save the game now. If you mess up in the following procedure, you'll have to go through the ball-making and twisted metal-making processes all over again. Restoring from a save is much easier.*

As you can see, all of the flames on the contraption are the same color. But, in order to make the final transformation to the metal, you must adjust the heat of the various flames so that the metal you finish with is properly made. If it isn't, you must start all over again.

Remember the wall-hanging over Malveaux's bed (the one with the colored flames)? Adjust the flames so that their colors are in the same sequence as the flames in the art; from top to bottom:

Blue
Yellow
Red
Orange
White

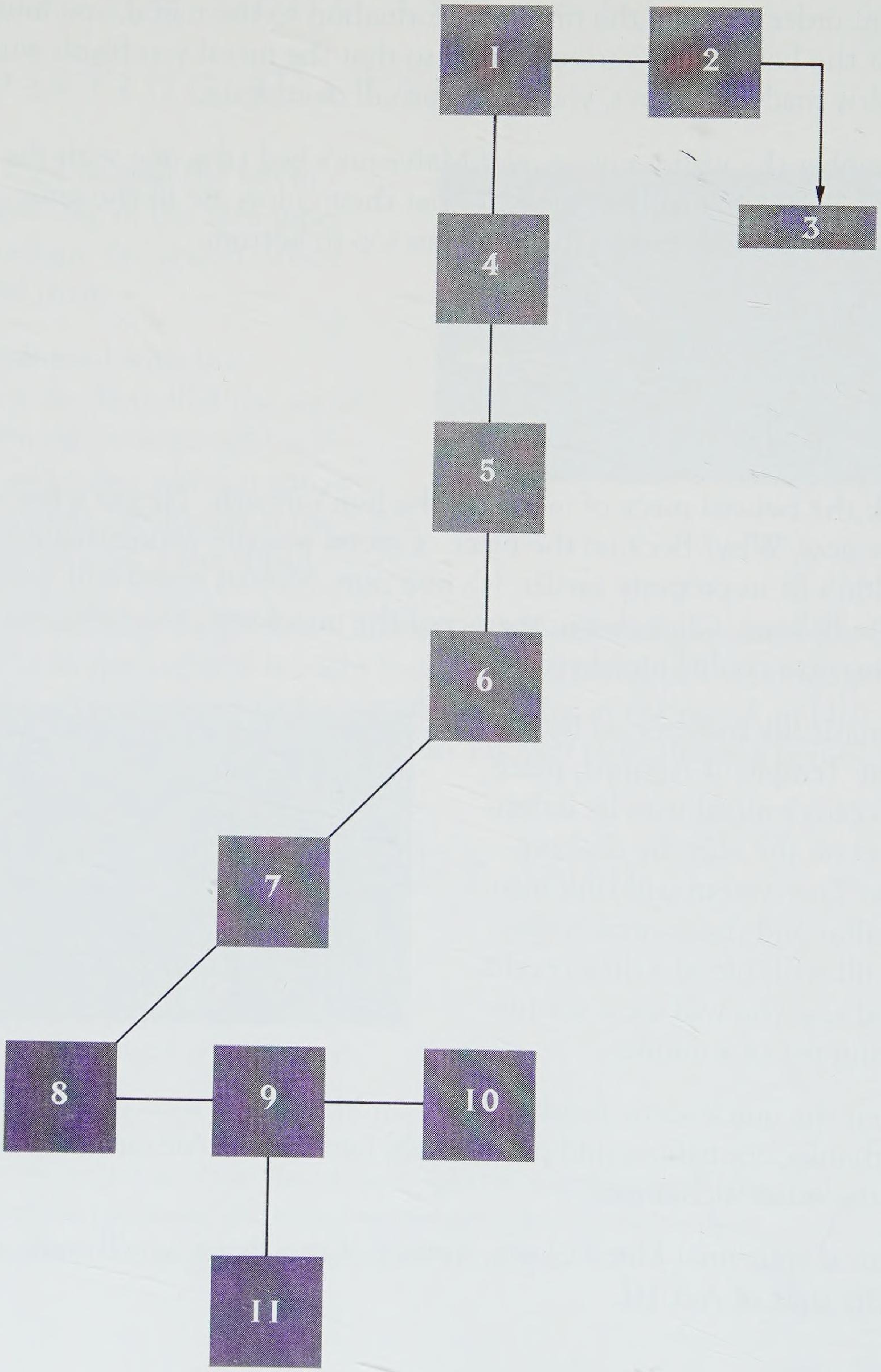
Click the twisted piece of metal on the lion's mouth. There's a hot spot there now. Why? Because the piece of metal was the wrong shape and wouldn't fit in properly earlier. It's fine now. Molten metal will come out by the bellows. Click down, then cool the metal with the bellows. Click on the now cooled metal symbol.

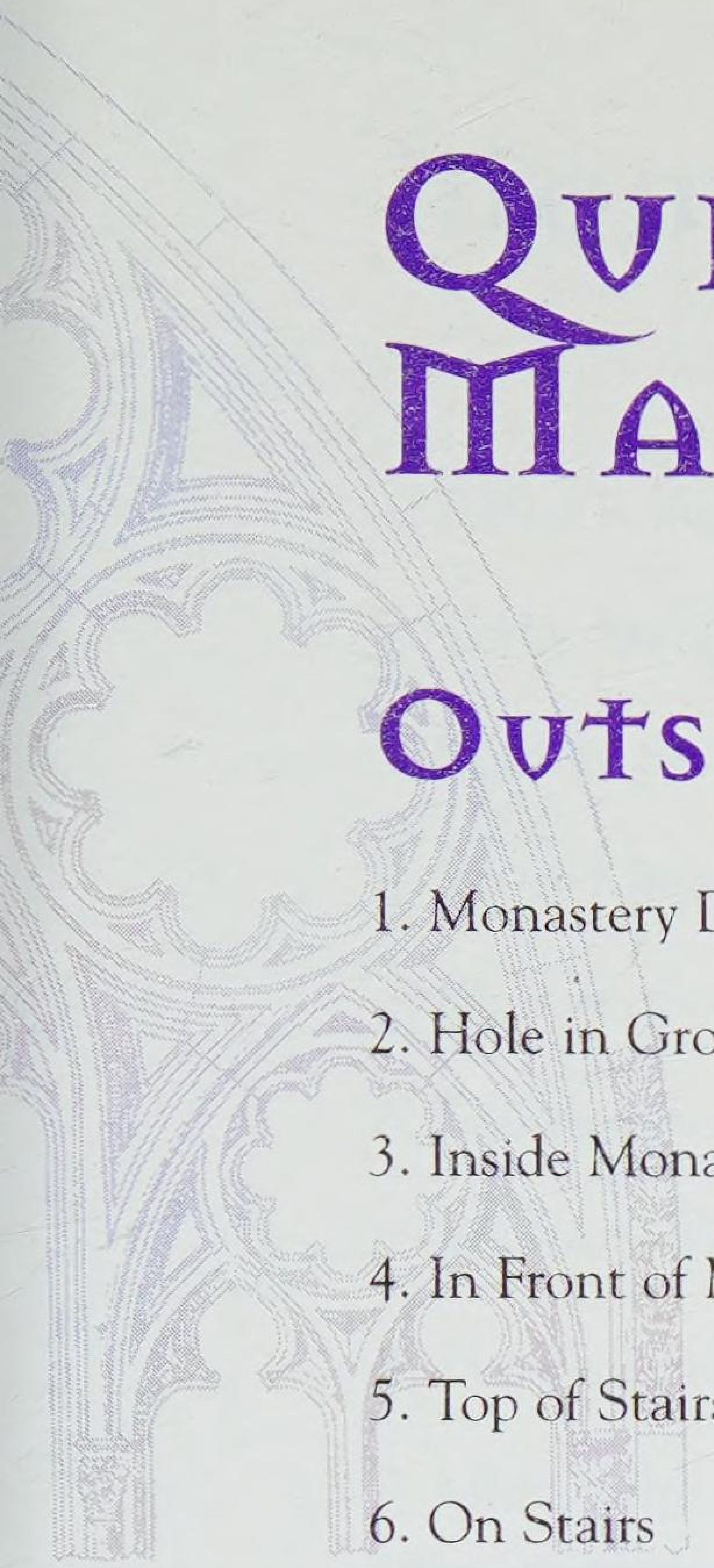


Dramatically transported back to the Temple of Agrippa, place Malveaux's metal into its indentation on the altar by clicking on it. The symbol will sink into the altar and the central hollow will fill with blood. Click on the blood and you will see a confusing snippet of a murder.

When the quick scene finishes, click on Malveaux's sarcophagus to hear his thanks, contrition, and plea to help Lucien and Alexandria by helping the other alchemists.

If this is your final Metal Quest, instead of the above, you'll walk into the deadly start of **Act III**.

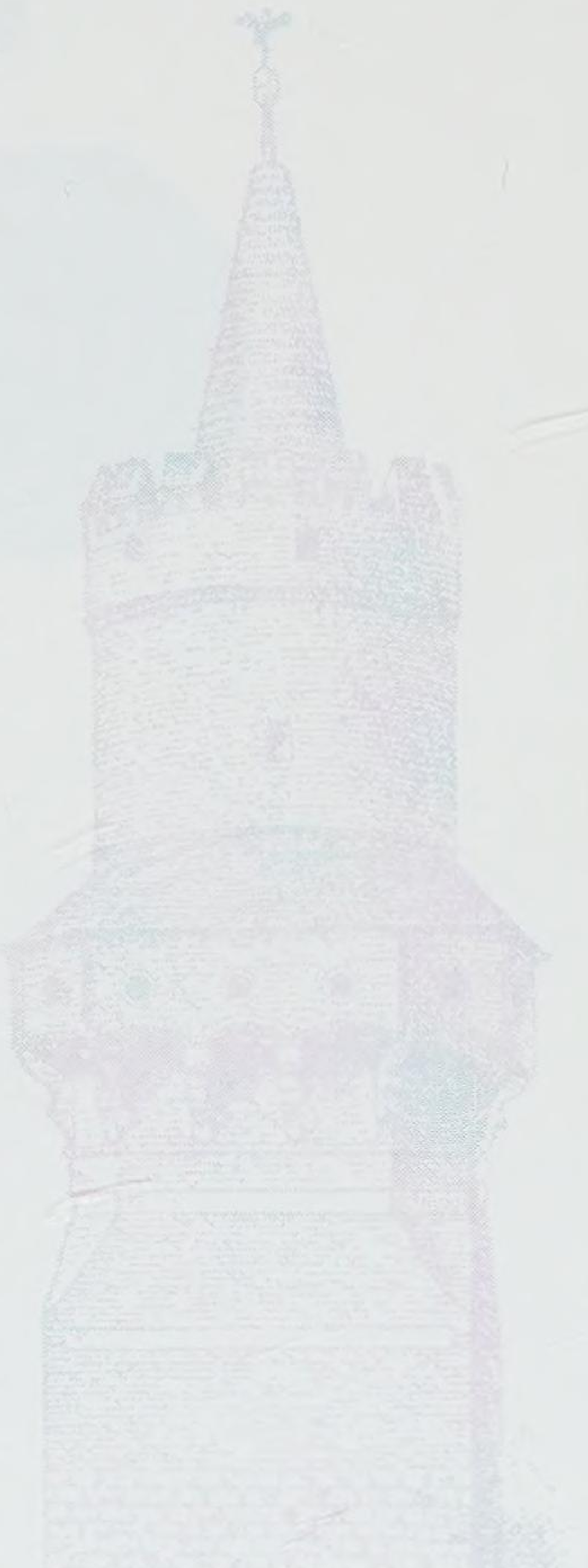


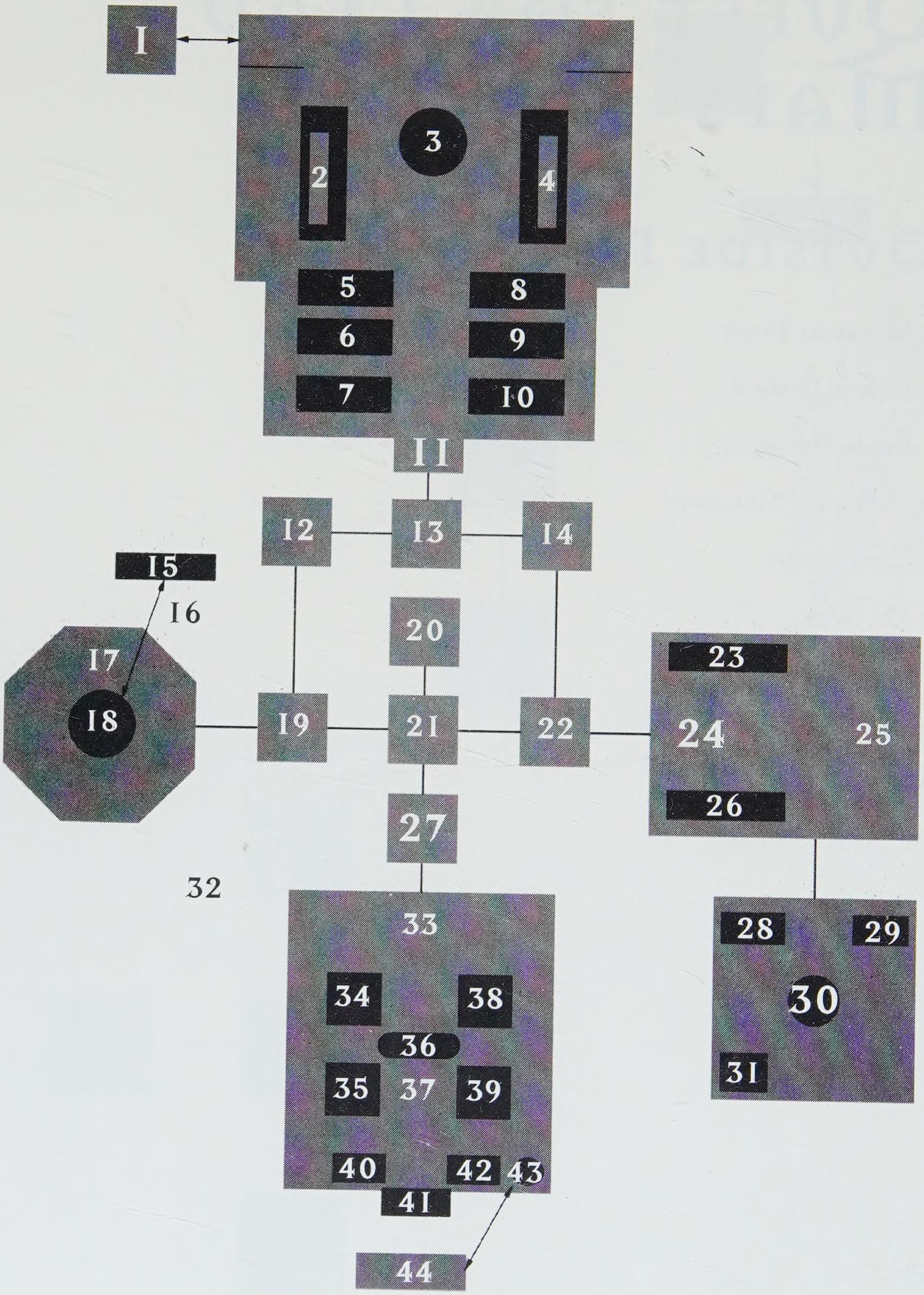


Quest for Lead Maps

Outside Monastery

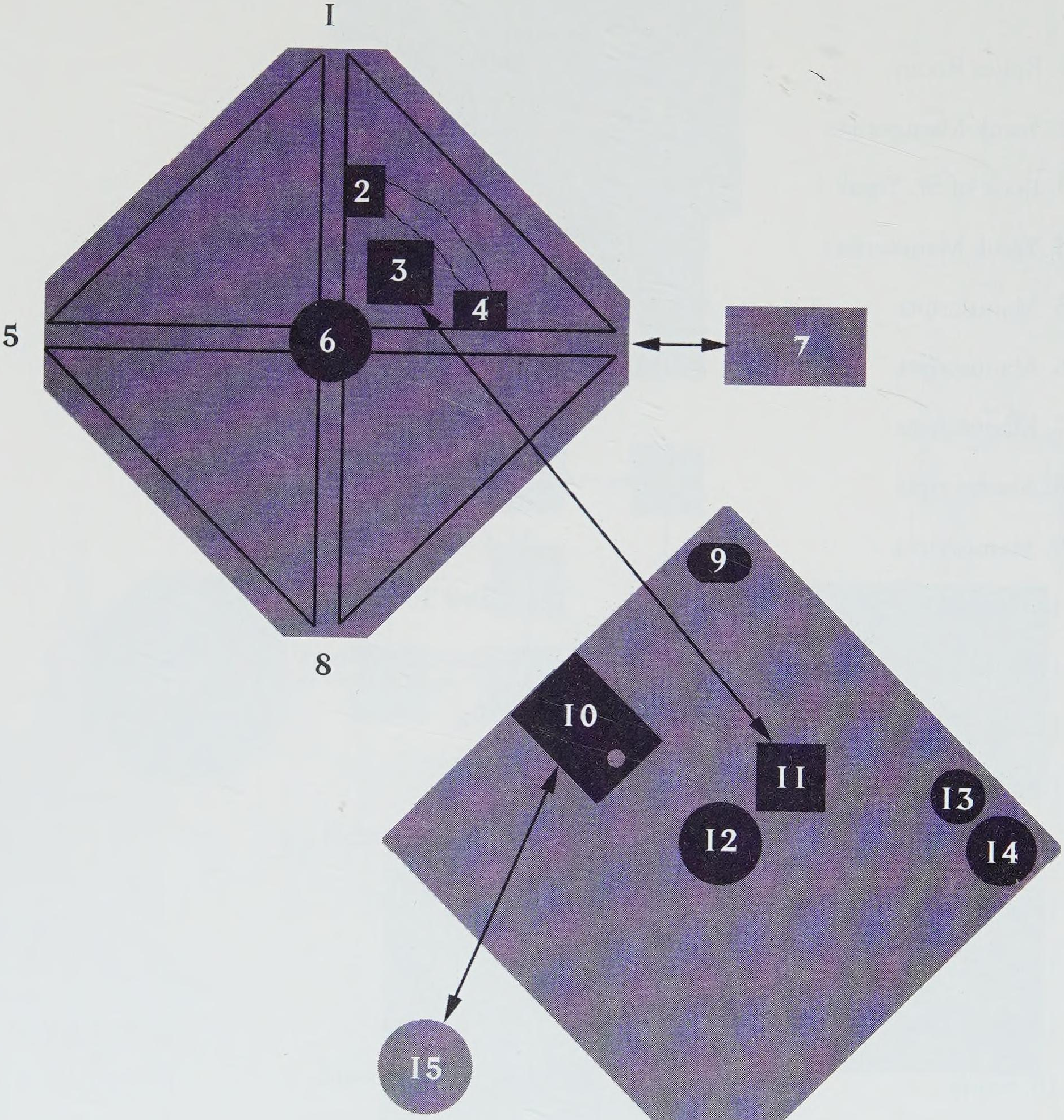
1. Monastery Doors
2. Hole in Ground
3. Inside Monastery
4. In Front of Monastery
5. Top of Stairs
6. On Stairs
7. On Stairs
8. Base of Stairs
9. Arrive Here
10. Lava Overlook
11. To/From Orrery




1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

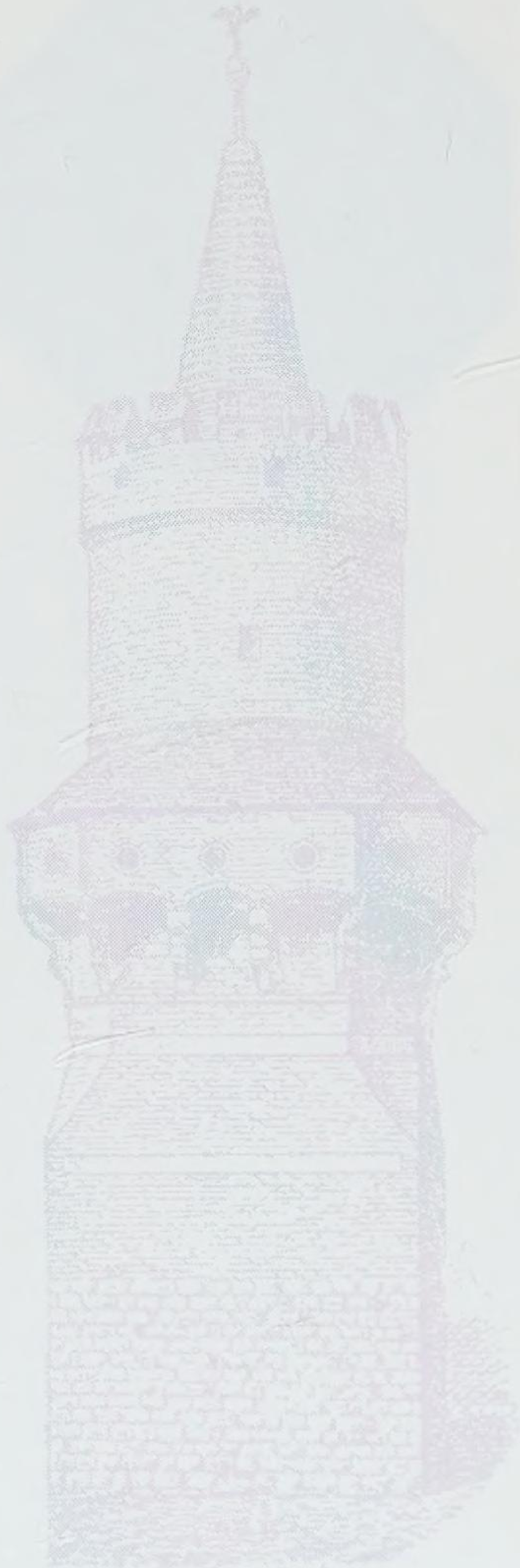
MONASTERY (FIRST FLOOR)

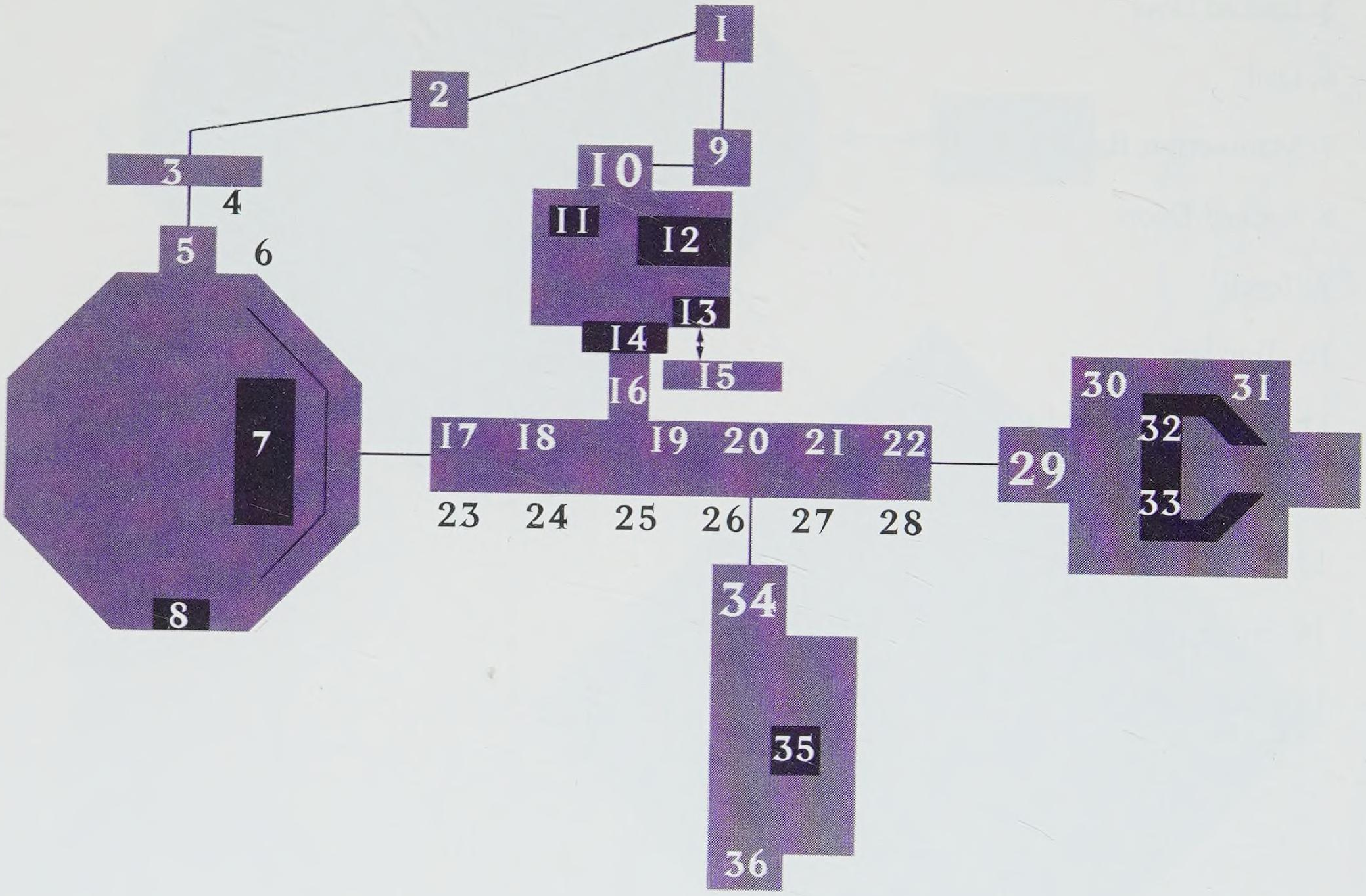
1. Relics Room
2. Yoruk Manuscripts
3. Book of St. Yoruk
4. Yoruk Manuscripts
5. Manuscripts
6. Manuscripts
7. Manuscripts
8. Manuscripts
9. Manuscripts
10. Manuscripts
11. Manuscripts Room
12. Paintings
13. Corridor
14. Paintings
15. Bell Tower (2nd Floor)
16. Up/Down
17. Bell Tower
18. Stairs
19. Top of Stairs
20. Secret Passage to Malveaux's Bedroom
21. Stairs
22. Top of Stairs
23. Pits and Benches
24. Chapel
25. Altar
26. Pits and Benches
27. Mosaic Room
28. Bench
29. Bench
30. Baptismal Font
31. Grate
32. Bell Tower
33. Bottom of Stairs
34. Pit
35. Pit
36. Flame Symbol
37. (Look Up)
38. Pit
39. Pit
40. Hidden Board
41. Boarded Door
42. Collection Box
43. Hole
44. Outside Monastery


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

Relics Room

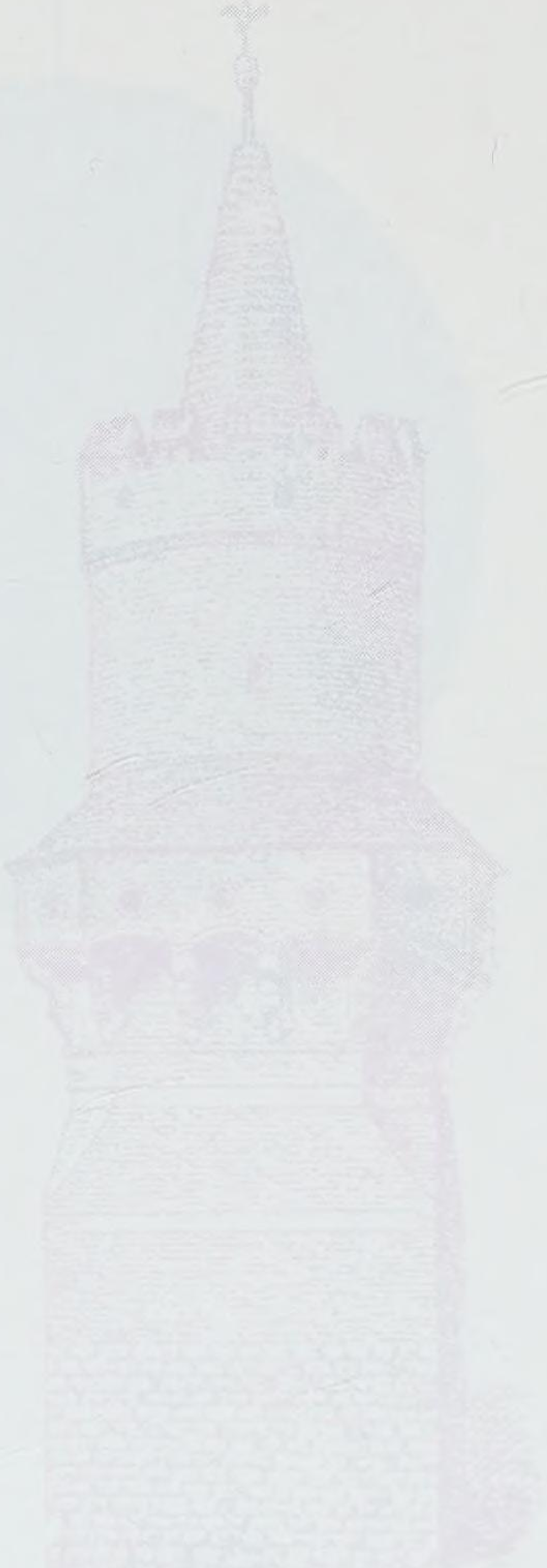
1. Locked Doors
2. Gate
3. Stairs (Level 1 - Level 2)
4. Gate
5. Locked Door
6. Dial
7. Manuscripts Room
8. Locked Doors
9. Torch
10. Trapdoor
11. Stairs (Level 1 - Level 2)
12. Prayer Wheel
13. Ruby
14. Snake Statue
15. Catacombs

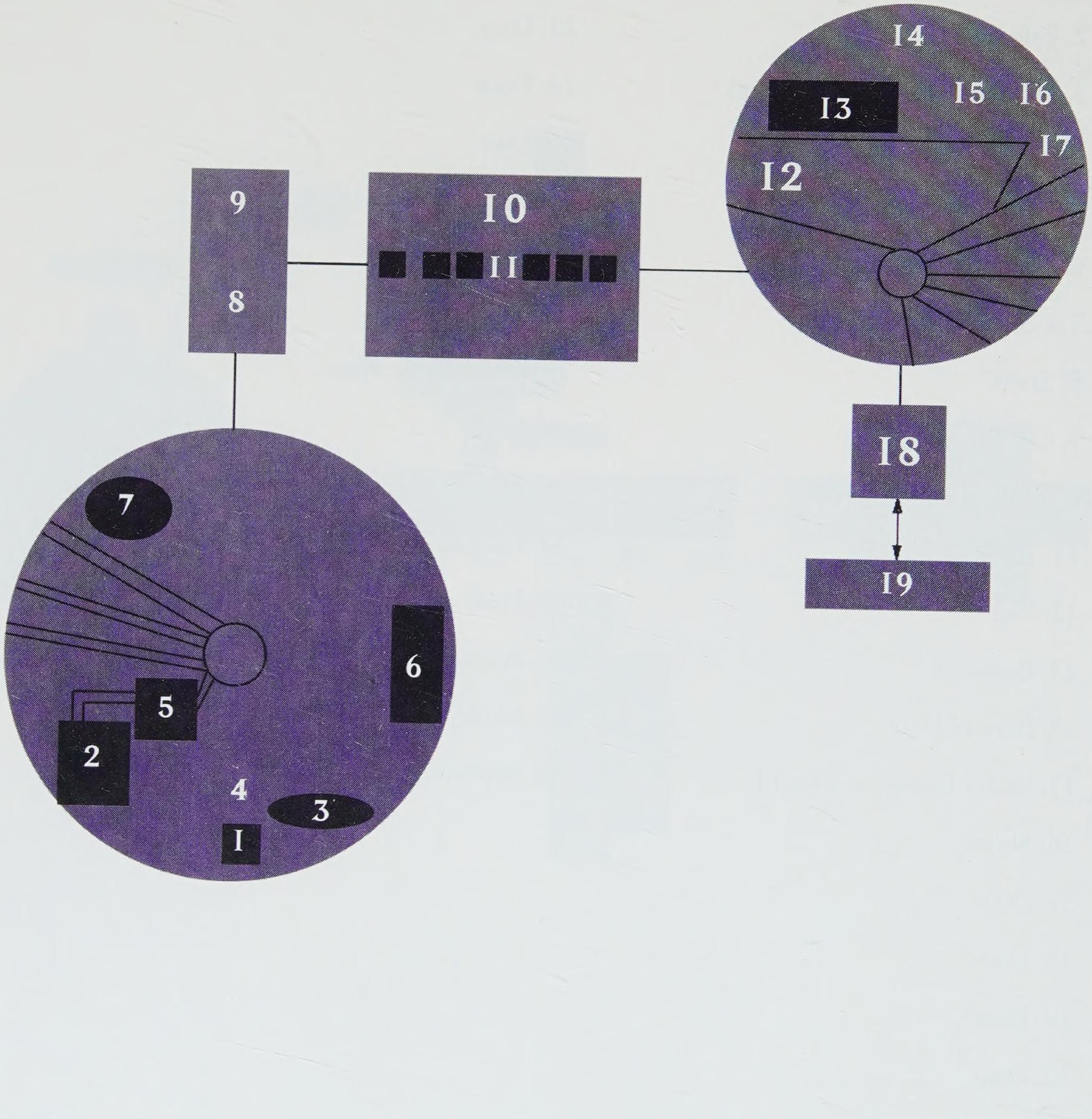



1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

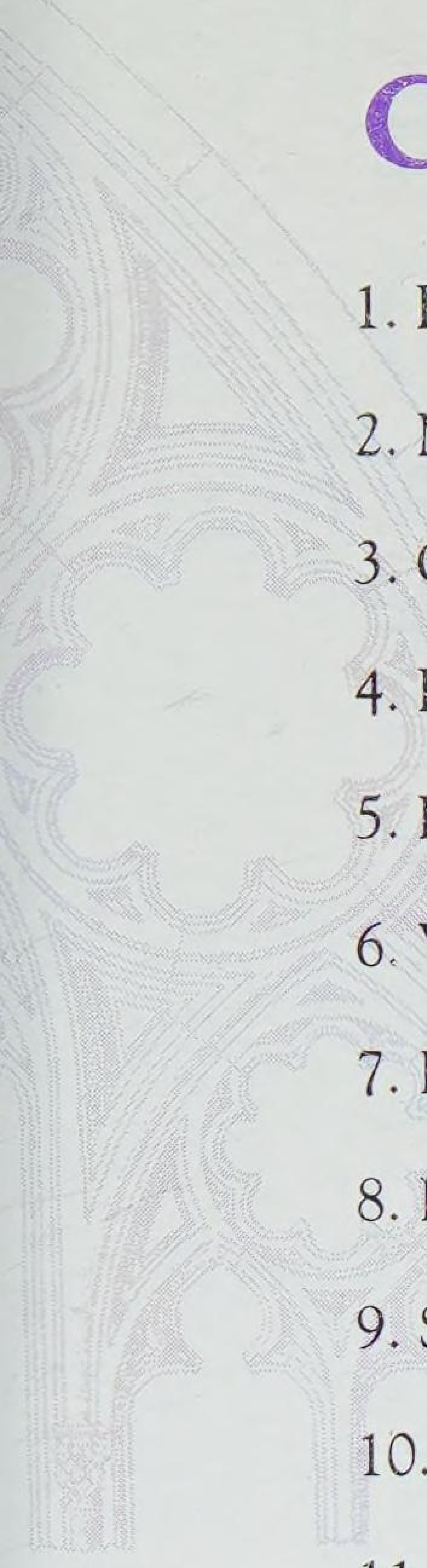
MONASTERY, LEVEL 2 (BELL TOWER)

1. Balcony
2. Balcony
3. Monastery, Level 2 (Balcony)
4. Up/Down
5. Rope Alcove
6. Order of Cha
7. Control Console
8. Stairs
9. Outside Bedroom
10. Malveaux's Bedroom
11. Table
12. Bed
13. Bookcase
14. Back of Door
15. Secret Passage to Level 1
16. Stairs
17. Door
18. Door
19. Door
20. Door
21. Door
22. Door
23. Door
24. Door
25. Door
26. Door
27. Door
28. Door
29. Malveaux's Office
30. Book
31. Mirror
32. Hookah
33. Desk
34. Alexandria's Room
35. Music Stand
36. Bed/Violin

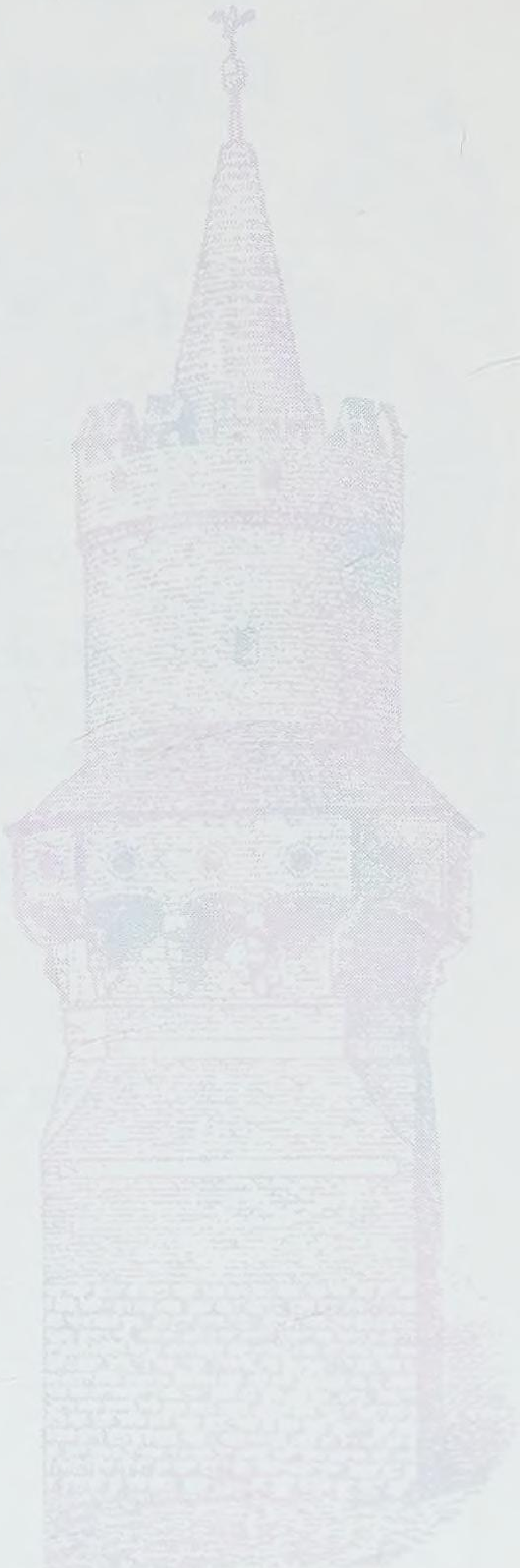



14
13
15
16
17
12
9
10
11
8
18
19
7
6
5
2
4
3
1

CATACOMBS



1. Key Slot
2. Metal Transformer
3. Compressor
4. Lever
5. Lava Flow Control
6. Work Table
7. Dunking Machine
8. Door to Laboratory
9. Skull Grotto
10. Fire Tunnel
11. Wall of Flames
12. Main Catacomb
13. St. Yoruk's Coffin
14. Torch Holder
15. Grue
16. Torch
17. Open Gate
18. Mummy Room
19. Stairs to Relics Room



PUZZLE SOLUTIONS

- Getting into the Monastery
- The Masks Puzzle
- The Bell Tower Puzzle
- Entering Malveaux's Bedroom
- Relics Room Lock Puzzle
- Entering the Catacombs
- Yoruk's Shield Puzzle
- Fire Tunnel Puzzle
- Skulls Puzzle (Entering the Alchemy Lab)
- Making Lead Puzzle

MASKS PUZZLE:

- Put zorkmid in collection box and take message
- Open collection box and retrieve zorkmid
- Repeat above
- Place nameplates on proper masks:

Left wall from left to right, they are:

Fear - Anger - Boredom

Right wall from left to right, they are:

Joy - Sex - Suspicion

BELL TOWER PUZZLE (MALVEAUX'S BEDROOM):

- Solve the Masks Puzzle
- On carillon console (in tower) pull levers as follows:
    1. Anger (far left, on top)
    2. Suspicion (2nd from right, on top)
    3. Sex (far right, on top)
    4. Boredom (4th from right, on bottom)
    5. Fear (middle, on top)
    6. Joy (2nd from left, on top)
- Grab rope
- Click on window as you pass it

RELICS ROOM LOCK PUZZLE:

- Get code note in Baptismal Room
- Spell OPEN on lock mechanism using the code glyphs
- Click on lock

ENTERING THE CATACOMBS:

- Solve the Relics Room Lock Puzzle
- Open prayer wheel in Relics Room lower level
- Press any button to open trapdoor

YORUK'S SHIELD PUZZLE:

- Enter Relics Room, lower level
- Take torch
- Take ruby
- Enter Catacombs
- Enter St. Yoruk's Crypt
- Light torch
- Enter coffin
- Click ruby on center of shield
- Take shield

FIRE TUNNEL PUZZLE:

- Solve Yoruk's Shield Puzzle
- Enter Fire Tunnel
- Click Shield on wall of flames
- Walk Forward

SKULLS PUZZLE (ENTERING ALCHEMY LAB):

- Take mirror from Malveaux's office
- Solve Bell Tower Puzzle
- Click mirror on book on Malveaux's bed to get skull positions
- Solve Fire Tunnel Puzzle
- Rotate skulls as arranged in Malveaux's book—

Arrange from left to right:

Straight ahead
Left
45 degrees right
45 degrees left
Right

MAKING LEAD:

- Solve Skulls Puzzle
- Take metal and key from workbench
- Make metal ball
    1. Metal in egg
    2. Twist key in slot
    3. Close egg and get ball when finished
- Make twisted piece of metal
    1. Make metal ball
    2. Put ball in dunking machine
    3. Activate counterweights
    4. Take twisted metal when finished
- Turn on lava control valve
- Adjust colors on flames as follows, from top to bottom:

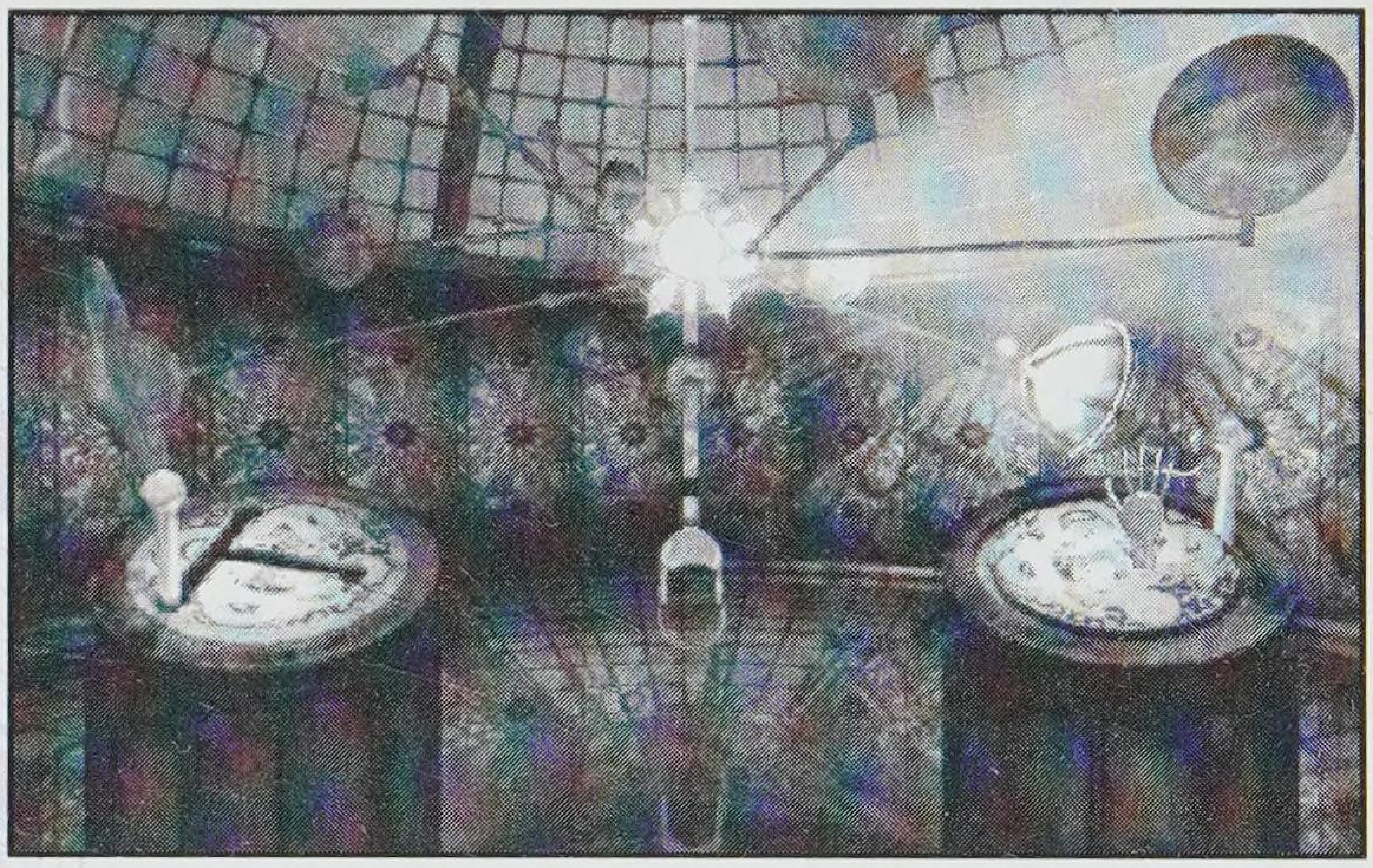
Blue
Yellow
Red
Orange
White

- Put twisted metal in lion's mouth
- Squeeze bellows when finished
- Take the lead

THE ASYLUM OF DR. SARTORIUS: QUEST FOR TIN

You are standing in front of the Orrery. Rotate the device until Juperon—the marble-looking planet—is fully in the bright light and you hear cue-bell. Let go of your mouse button and the Orrery whirls your character away.

Doctor Sartorius' base of power was his Asylum, and that's his Portal World. You must journey there to create the metal, copper, to bring back to him.



What's Ahead

- Learning about Zoe Wolfe
- The Combination Puzzle
- The Locked-box Puzzle
- Getting a Head in the game
- The Elevator Key Puzzle
- The Private Elevator Puzzle
- The Door Panel Puzzle
- The Alchemy Lab Entry Puzzle
- Creating Tin Puzzle

From the Zork Nemesis Design Docs

In the Asylum world, the player learns about Dr. Sartorius, who has been obsessed with learning the secret of how to create life. The player learns of Sartorius' questionable medical career and of Sartorius' involvement in the conspiracy.

Sartorius is the founder of the alchemists. Through the research of his father, Sartorius learned of alchemy and the new school of alchemists. The new school believed that they had found the answer to the search for the Elixir of Life. These alchemists believed that the fifth essence was the purified spirit. In his quest for creating the pure spirit, Sartorius created a woman. He did this by choosing a female patient and using medical techniques to impregnate her with what would become Alexandria. He then carefully raised Alexandria with a focus on ensuring her purity—sing music of the spheres to ensure that Alexandria would be cleansed, and thus the perfect specimen for their alchemical ritual.

Useful Items

Object:	Location:	Use:
Combination box	Chest in Examination Room	Contains elevator key
Pt. 1 of combination	Inside combination box	First of two parts
Pt. 2 of combination	Learned from head	Unlock combination box
Elevator	Stomach inside combo box	Up-Elevator access
Head	Morgue	Pt. 2 of combo
Reflex hammer	Sartorius' display case	Freeing the Hand
Hand	Display case in Anatomy Room	Open door to Alchemy Lab
Tin	Created in Alchemy Lab	Return to Sartorius

CRITICAL PATH

Welcome to the Asylum of Doctor Erasmus Sartorius—it has five levels accessible to explore:

Level 1:

- Level 1 Walkway
- Records Room
- Examination Room

Basement Level:

- Morgue

Level 20:

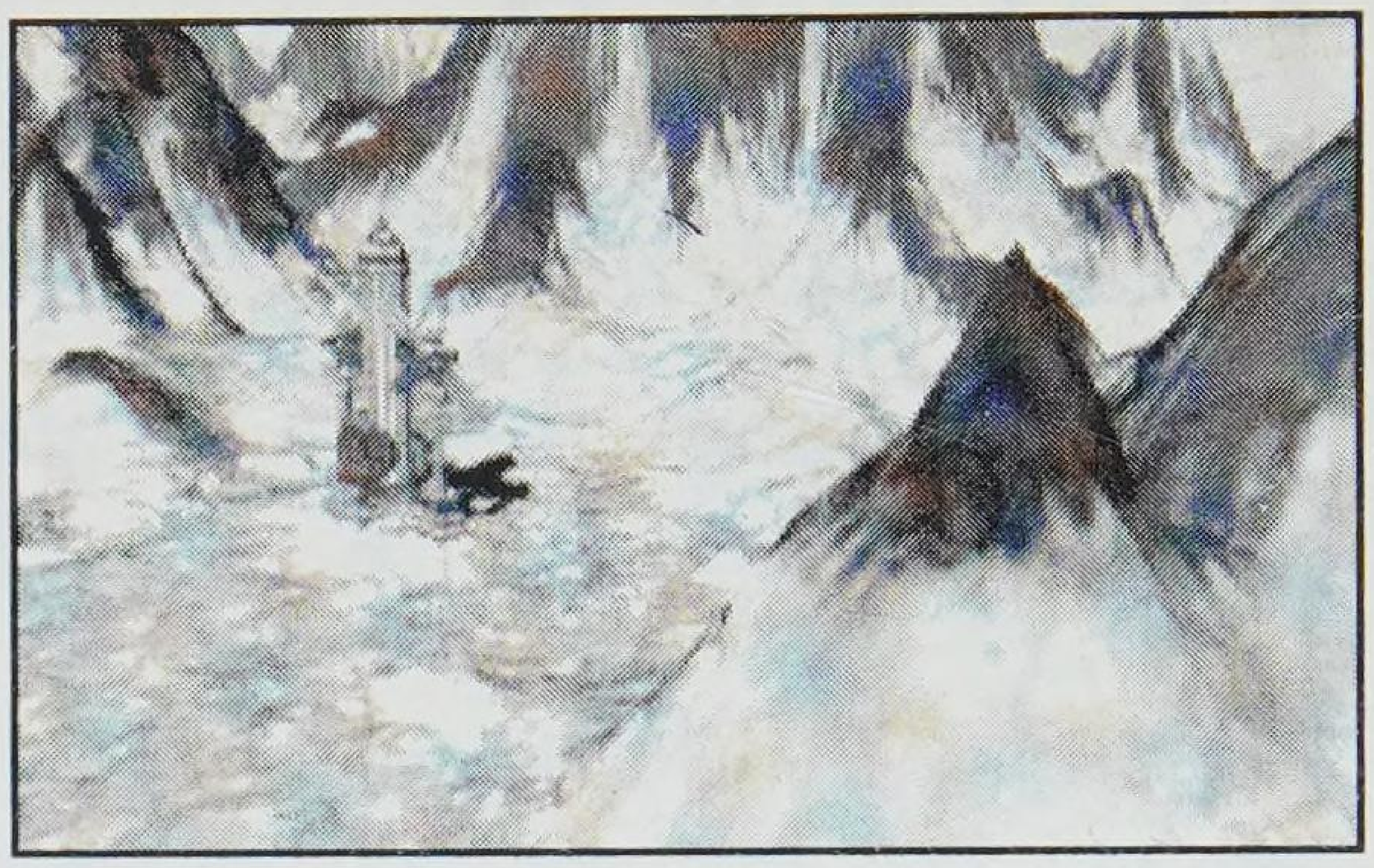
- Level 20 Walkway
- Private Elevator to Floor 21
- Electrode Room

Level 21:

- Dr. Sartorius' Chambers
- Anatomy Room

Platform Level:

- Platform
- Alchemy Lab

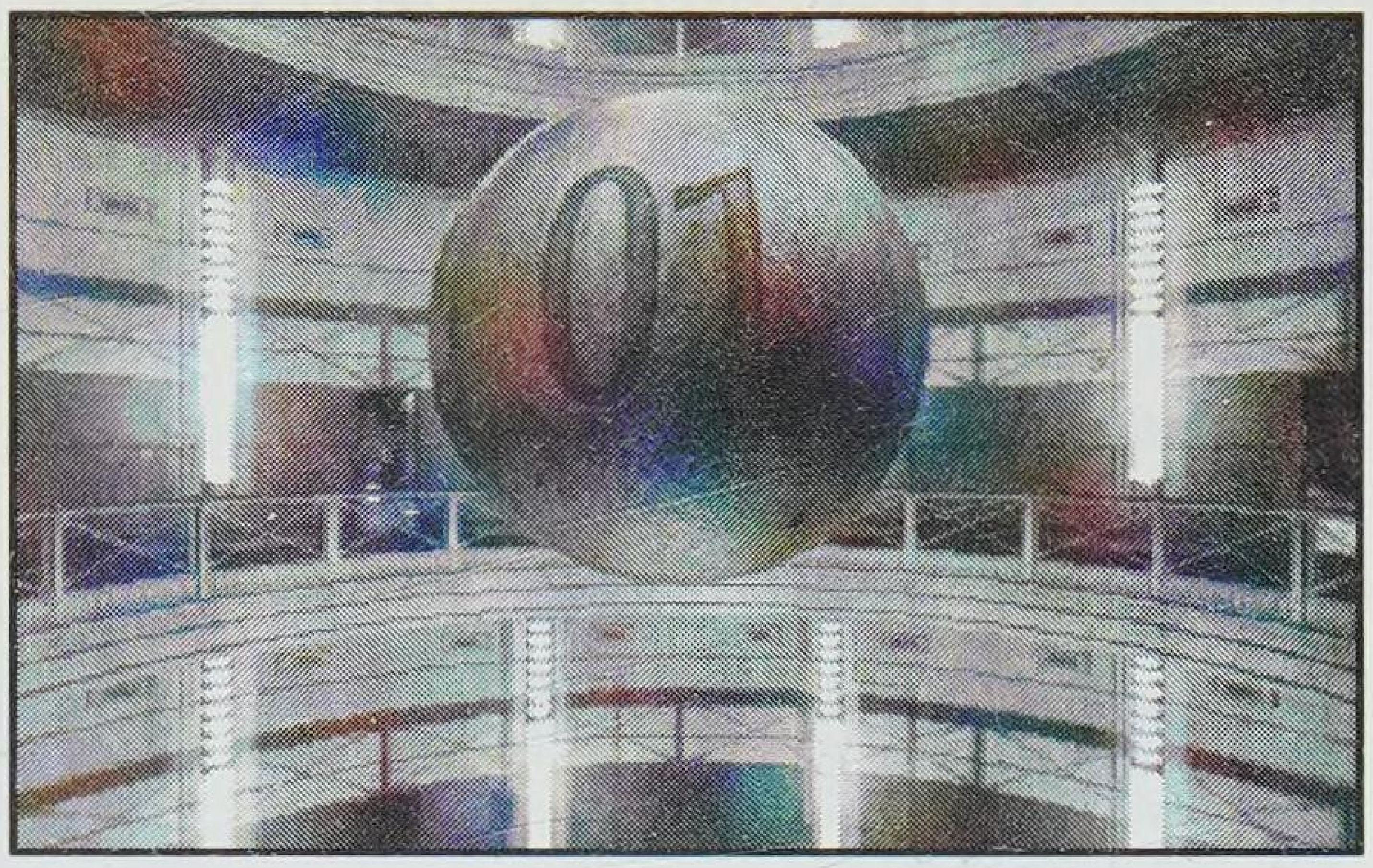


FROM THE ZORK NEMESIS DESIGN DOCS

"The Asylum is a cylindrical 24-story structure about 100 feet in diameter—23 stories aboveground, and one story belowground. The structure is secured to the ice by means of enormous iron chains, which are, themselves, encased in blue-white ice. If the player advances closely to any window in the structure, she hears the sound of the air rushing outside and sees time-lapse footage of clouds zipping by the structure at incredible speed.

There is a circular courtyard that connects all the rooms on each level. The building has Piranesi qualities—a combination of industrial and medieval. If the player enters this courtyard and looks up, she will see a platform floating above the upper story of the structure. Huge steel balls float gently in the column of air rushing up from the fan in the floor (each floor has a ball numbered according to the floor). The player makes the connection that an unseen shaft of air flowing through the central tower keeps the balls and the platform floating."

When you arrive at the Asylum, you are deposited on a small porch outside of the structure's entrance level. Look around a bit at the scenery. If you click on the floating representation of Juperon, you will be returned to the Temple of Agrippa. You didn't come all this way just to do that. Turn around and step inside.

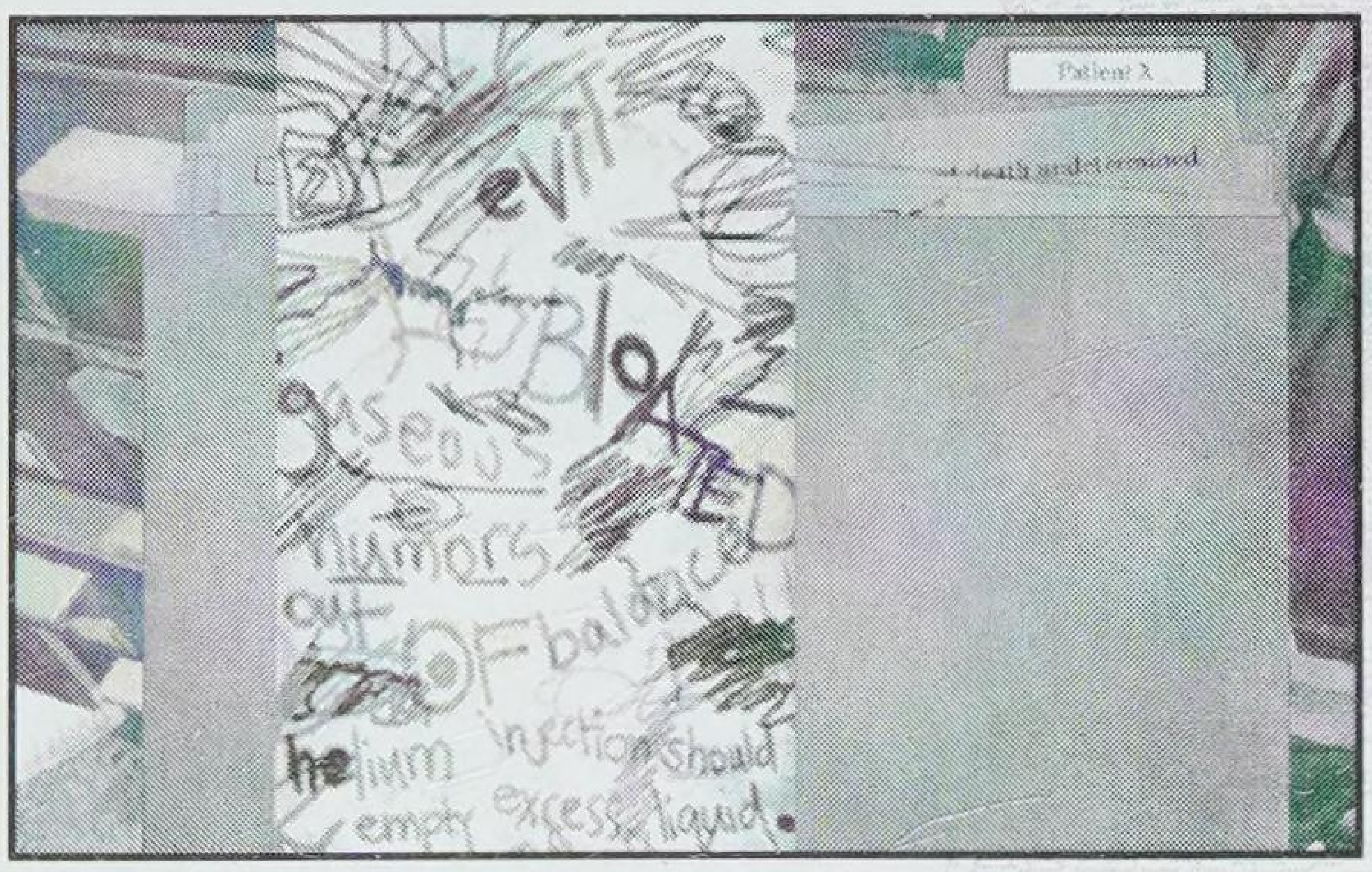


You are standing on the walkway that surrounds the Asylum's central shaft. You are unable to look up or down it, but as you stroll the circumference you will see the numerals 01 painted on the single giant floating ball that dominates the center of the structure.

To your right is the Asylum's elevator, but we shall begin by going the opposite direction. From where you entered the building, turn Left and move one click toward the first door in your path. Turn Left again.

You are now outside of the Records Room—enter.

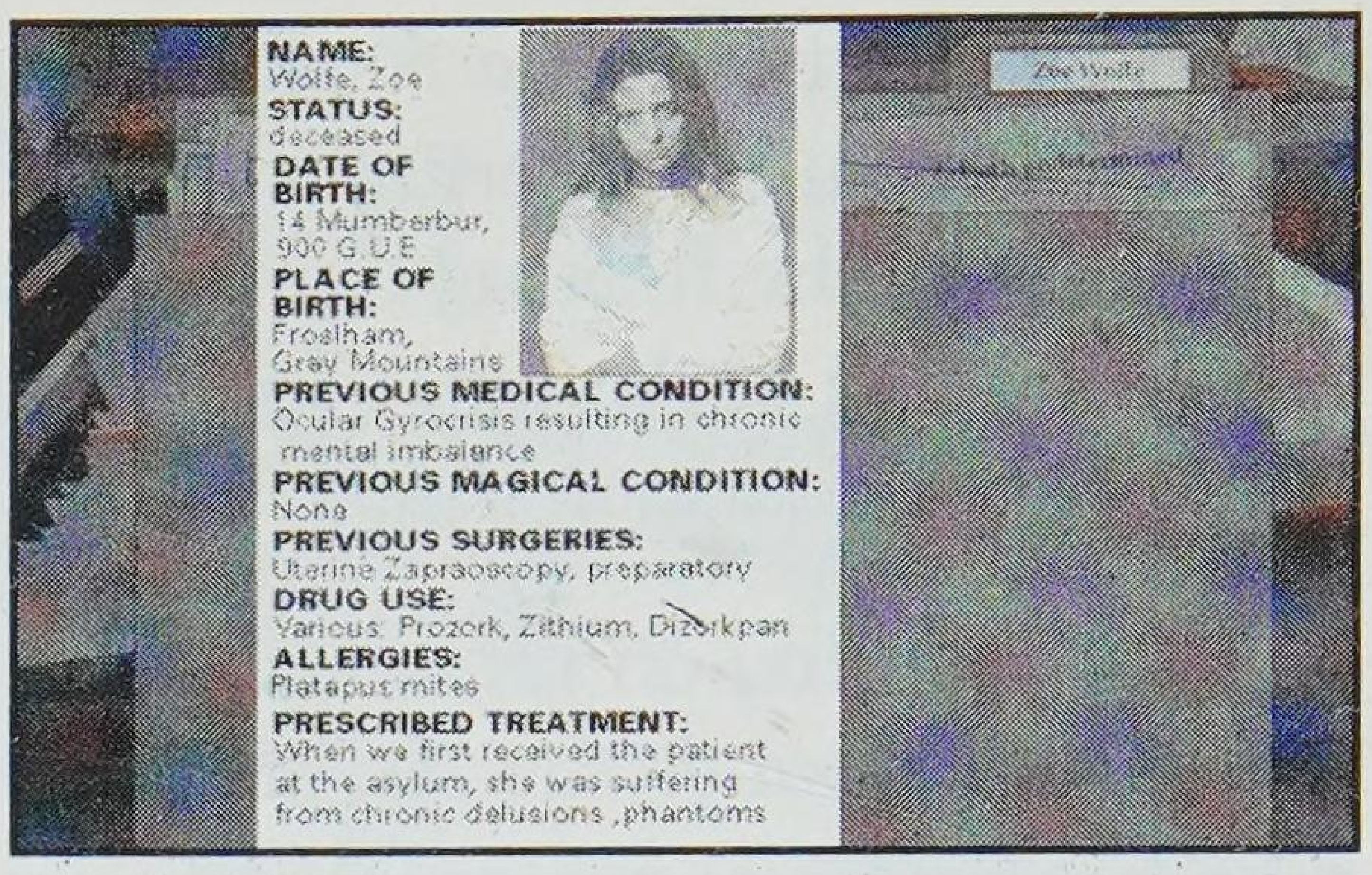
On either side of you, dozens and dozens of filing drawers fill this room. Turn Right. Move the cursor over the drawers until it changes. Open the drawer.



Inside, only one file is highlighted. It bears the label "Patient X" and its contents consist of mad, childish scribbles. Is there meaning there? No, not really. Put the file away, close the drawer and forget about Patient X. You have just been offered a red herring—a false lead.

Turn around and face the left bank of files.

Only one drawer is accessible. Open it and look at the available file. The only things readable are the patient's name, Zoe Wolfe; a check mark next to "Obstetrical subject"; and the handwritten note, "...implant successful." She doesn't appear to be too happy—nor is she a red herring.



NAME:
Wolfe, Zoe
STATUS:
deceased
DATE OF BIRTH:
14 Mumberbur,
900 G.U.E
PLACE OF BIRTH:
Frosiham,
Gray Mountains
PREVIOUS MEDICAL CONDITION:
Ocular Gyrocrisis resulting in chronic mental imbalance
PREVIOUS MAGICAL CONDITION:
None
PREVIOUS SURGERIES:
Uterine Zapraoscopy, preparatory
DRUG USE:
Various: Prozork, Zithium, Dizorkpan
ALLERGIES:
Platapus mites
PRESCRIBED TREATMENT:
When we first received the patient at the asylum, she was suffering from chronic delusions ,phantoms

Close up, turn, and move another step into the room. There are drawers you can open on either side in here also. On the left, you'll find three letters to Sartorius from Malveaux—click through to read them; they describe Malveaux's concern over his terminal illness and how he's the one who recruited Sophia to become a member of their alchemical circle.

To the right is Lucien Kaine's file. It's minor medical stuff. What's of note are General Kaine's complaints about his son and the fact that Sartorius ended up treating the father, not the son.

There is another record in this file drawer. It shows a body with a note about its "beautiful cranium." This is a hint for you to go find the morgue in the basement. At the farthest end of the room, beneath a great ventilator fan, is a desk with a flashlight on it. Ignore the chart on the wall to the right of the desk—instead, click on the flashlight until it spins and lights up. Clicking on the lens begins a video sequence.

Sartorius is examining female patients, paying special attention to their heads. The second patient is Zoe Wolfe.

We are finished with the Records Room. Return to the circular walkway, then turn Left. Move Forward to the next doorway. Turn and enter.

Such a lovely sight: blood on the floor and heads on the table. Move Forward to the heads. A closer examination shows that Sartorius has been collecting and embalming (we hope) the crania of different mental types. From far left to far right they are as follows:

Psychotic - Pacifist - Genius - Amnesiac

In the center of the table is a model of the brain—flags protrude from various areas of it. Each of the six flags is inscribed with the name of a different mental or physical state. These states are as follows:

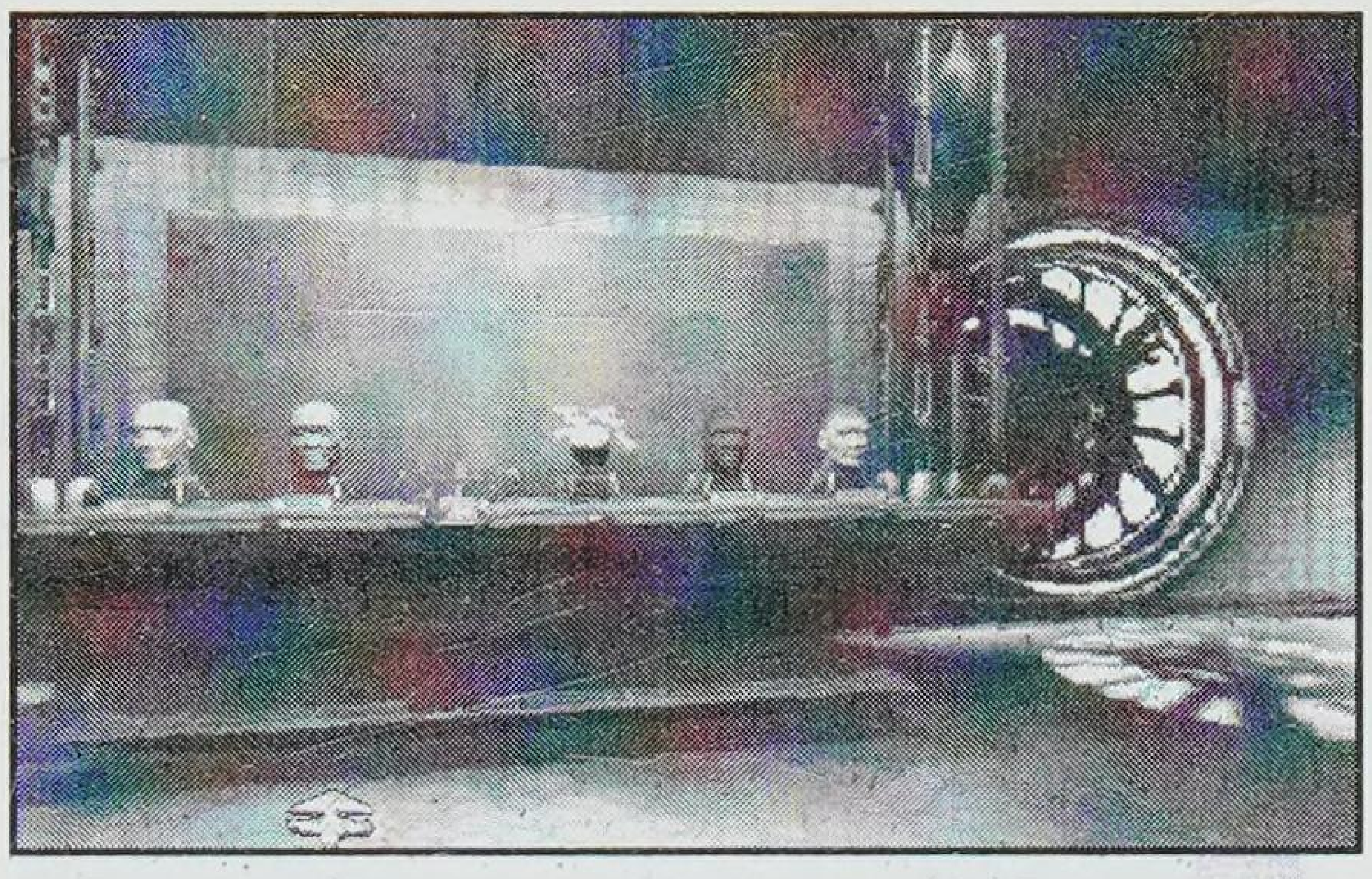
Sex - Love - Aggression - Logic & Reason - Long-Term Memory - Short-Term Memory

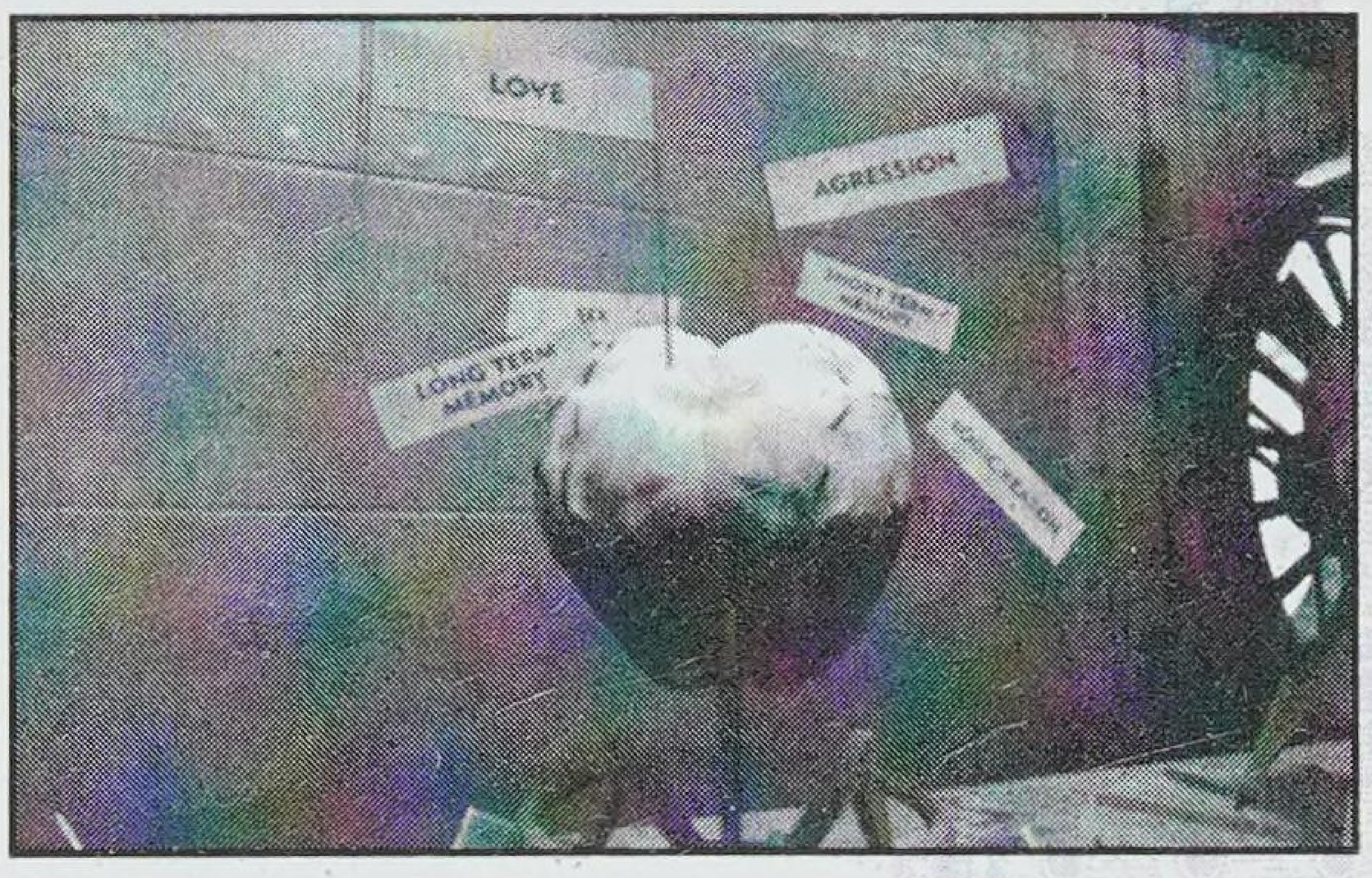
I hope we haven't forgotten any.

Next to the model is an empty stand. Electrodes lead to it from a control panel, but it is inactive at the moment. Stand back from the table and go to the right end of the room.

FROM THE ZORK NEMESIS DESIGN DOCS

"...Zoe Wolfe has filthy, matted hair; a smudged face; and a mud-caked body—but she's gorgeous. Her paranoid eyes are fixed on a spot on the floor—her arms are crossed over her breasts, shielding them. She is also wearing a beautiful locket... (Sartorius) notices the locket around her neck and looks at her thoughtfully."



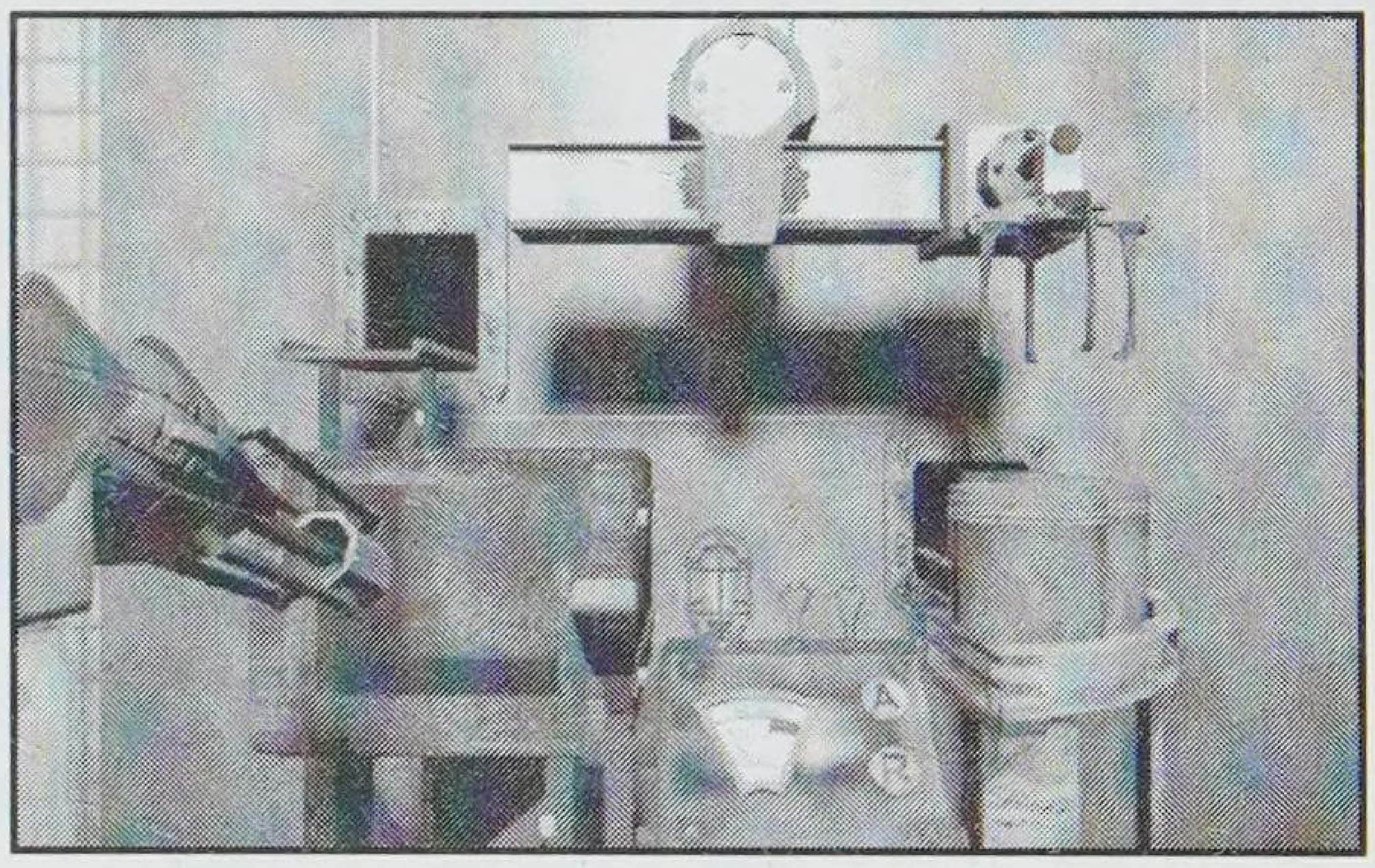


The only thing at this end of the room is a machine of no apparent purpose at the moment. The lower hot spot reveals a jug or container—clicking the upper does nothing. This is a boiling machine that you will be using later. Leave it for now and return to the door leading out to the walkway.

NOTE:

There is a chart on the wall next to the boiling machine showing nothing but heads and skulls and faces. Sartorius, it seems, was interested in the pseudo-science of Phrenology. Phrenology basically states that you can tell everything vital about a person by means of carefully studying the shapes of their skulls and faces. That's the kind of examination the doctor was giving Zoe and the other patients. Among other things, he was determining intellect and mental capacity by sight, touch, and feeling the bumps on their heads.

To the right of the doorway, you can see another machine and something that resembles an ice chest. The machine is an X-ray. Move to the front of the chest. Click on the handle to open it.



Looking inside, pick up the box in the upper right corner. Exit the close-ups and move in front of the X-ray machine.

Push the buttons and click the hot spots to get a feel for the X-ray machine. Move the sample jars around. They may help you learn the machine's operation.

THE COMBINATION PUZZLE (PT. I) & THE ELEVATOR KEY PUZZLE (PT. I)

You need to look at the box you just took. You also need to look inside of it—that's why it was placed next to an X-ray machine.

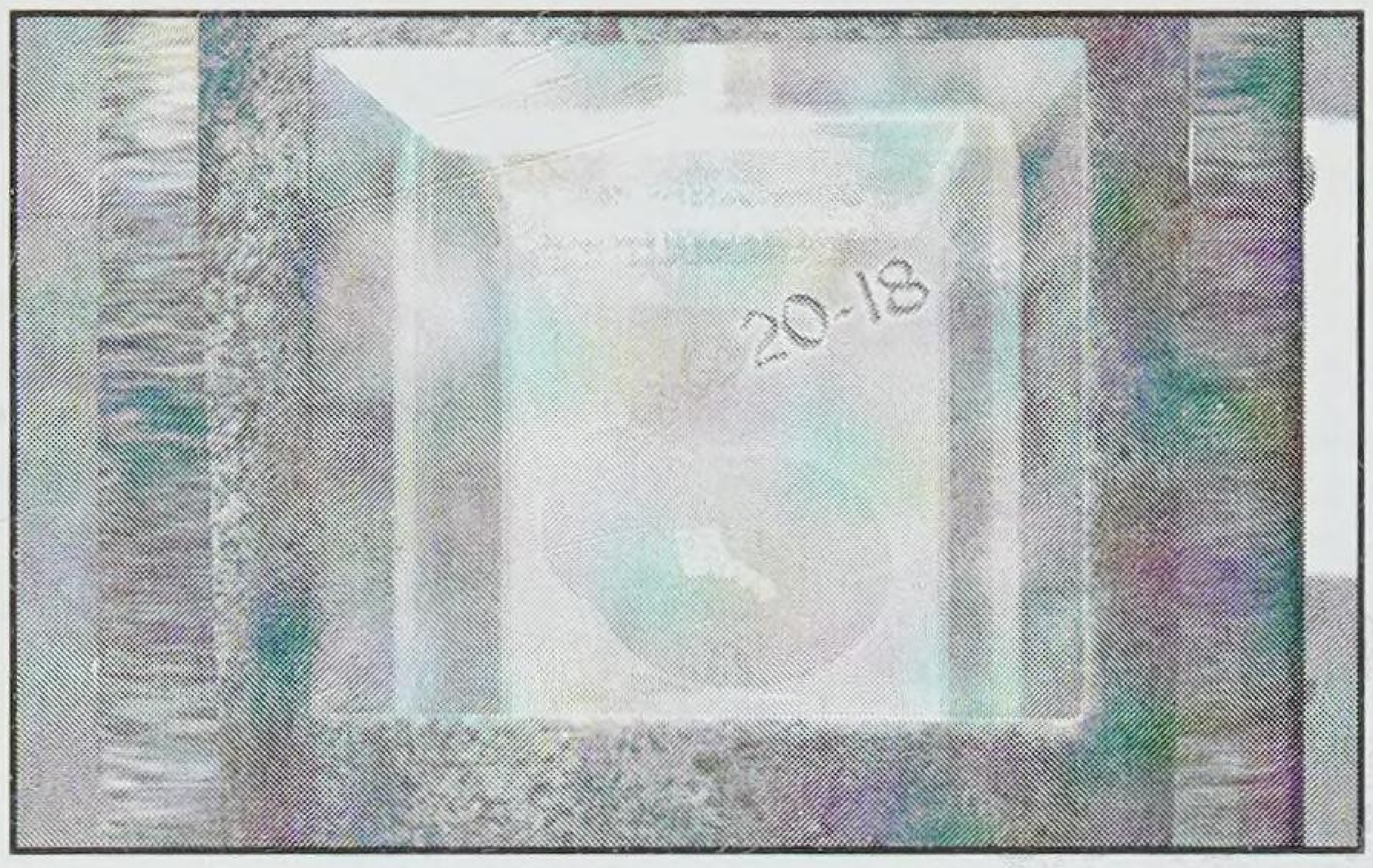
Look at the X-ray machine from the front. The box-shaped darkish area at the left-center is the sample tray—the place to put something to be X-rayed. There is a lever on its right side.

Click on the sample tray and continue doing so until the box is in the tray. You can now see that the box is a baby safe. Click on the knob at the top and a combination lock is revealed. Of course, you don't have the combination.

NOTE:

When it's time to open the combination lock, the only place it can be done is on the sample tray.

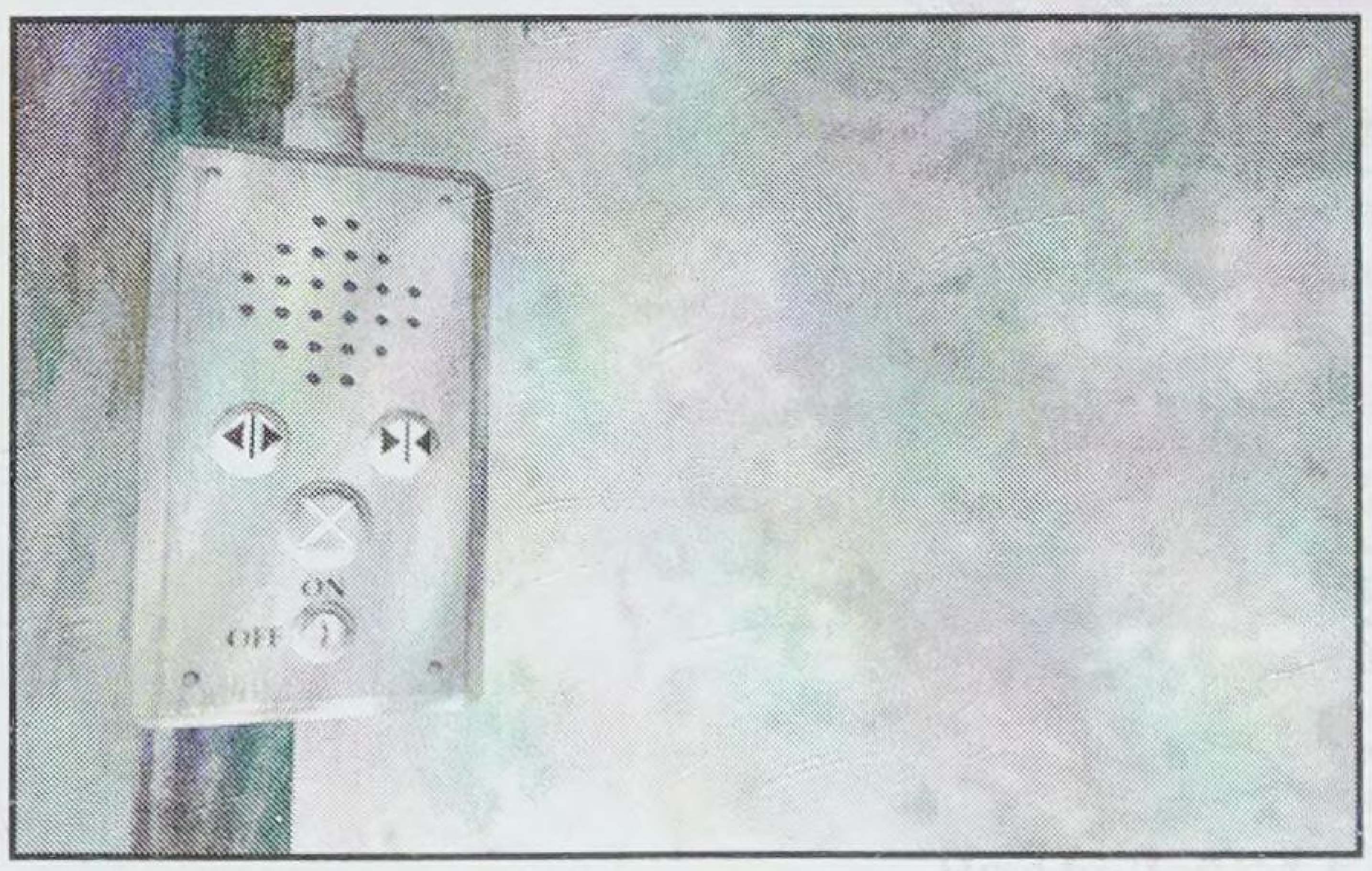
Leave the safe in the tray and leave the close-up. Double-click on the lever. A blue light should fill the tray, indicating that the X-ray is operational. If not, try everything again.



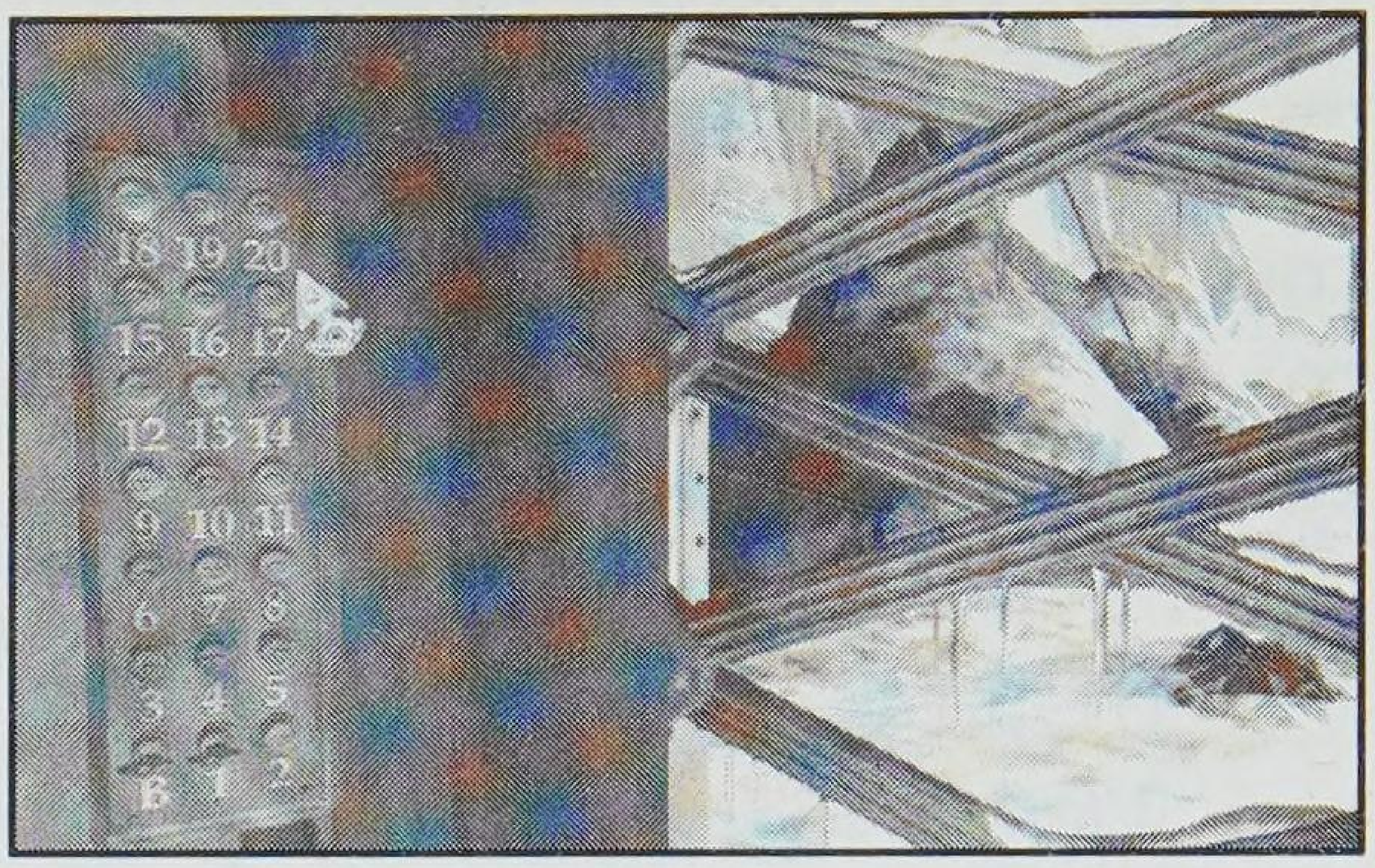
Double-clicking on the glowing light will reveal what's inside the box:

- A jar (hard to make out)
- A key to the elevator (it's inside a preserved stomach)
- Part of the combination to the lock: 20 - 18

Now it's time to find the rest of the combination. Leave the lab. The safe can remain in the tray, and the X-ray will turn off automatically. Move Left two clicks, then turn to face the elevator.



The Up and Down Arrows on the outside of the elevator do nothing. When you move inside, there are two panels you can examine. The panel on the right opens and closes the elevator doors—the button on the right closes them, the button on the left opens them. Close the doors. There is also a slot for a key in this panel. Guess what key that might be? Wrong. But it was a good guess.



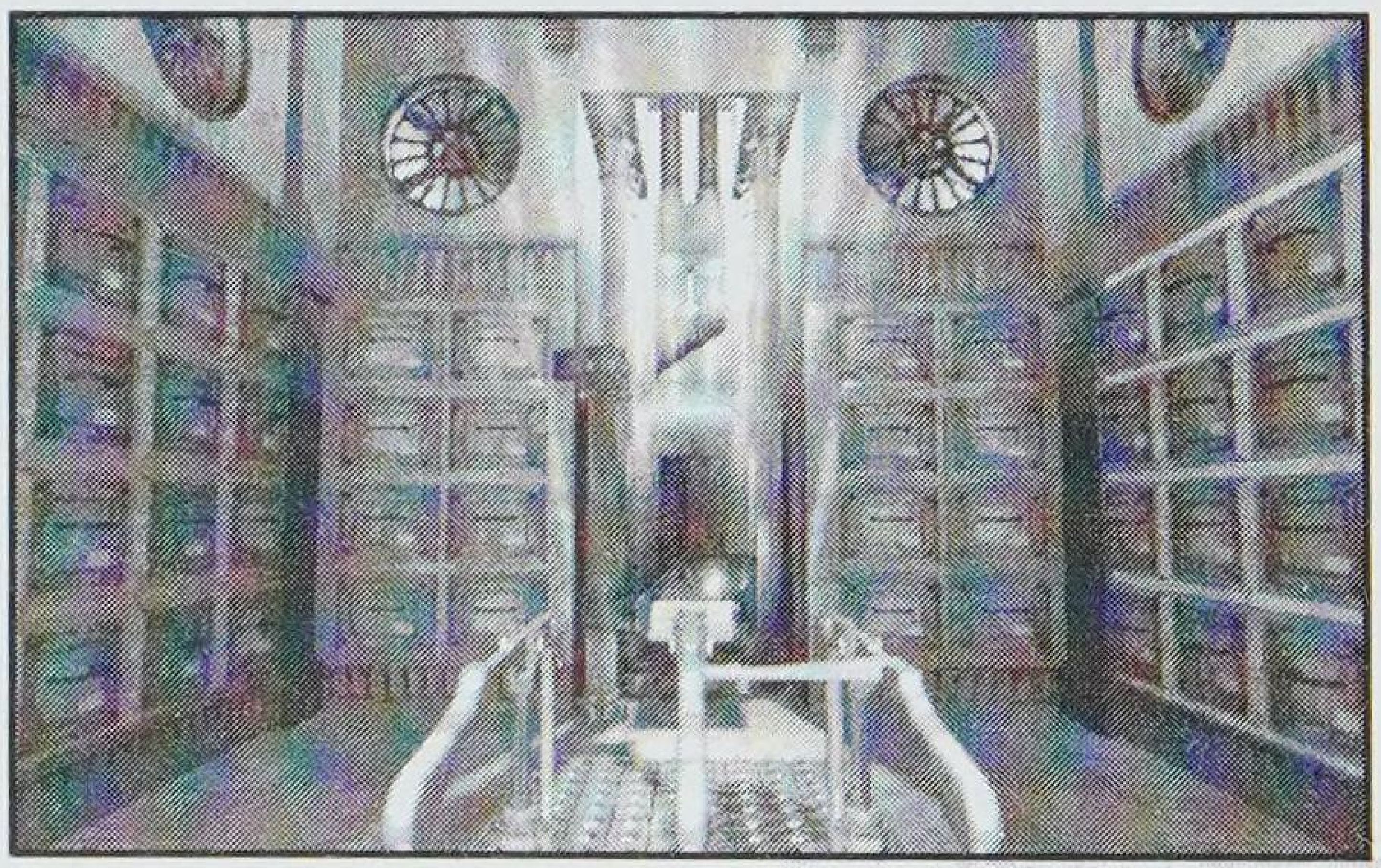
Now examine the left-side panel—this is a key-operated elevator, and there are keys for only two levels, Level 1 (where you are now) and the Basement. Run the cursor over the panel, however, and discover there's a third hot spot—Level 20. Guess what key might go there. Right.

Turn the key for "**B**." The basement elevator creaks down and leaves you off at the morgue. Open the elevator doors and get off.

NOTE:

If you are disturbed or squeamish about blood or violence, the sequence to come may not be entirely to your liking. But it is necessary to complete the Quest for Tin—and the game.

The walls of the morgue are lined with drawers. The machine directly in front of you is the control for a guillotine set into the far wall. Well, the doctor had to get his heads from someplace. This is it.

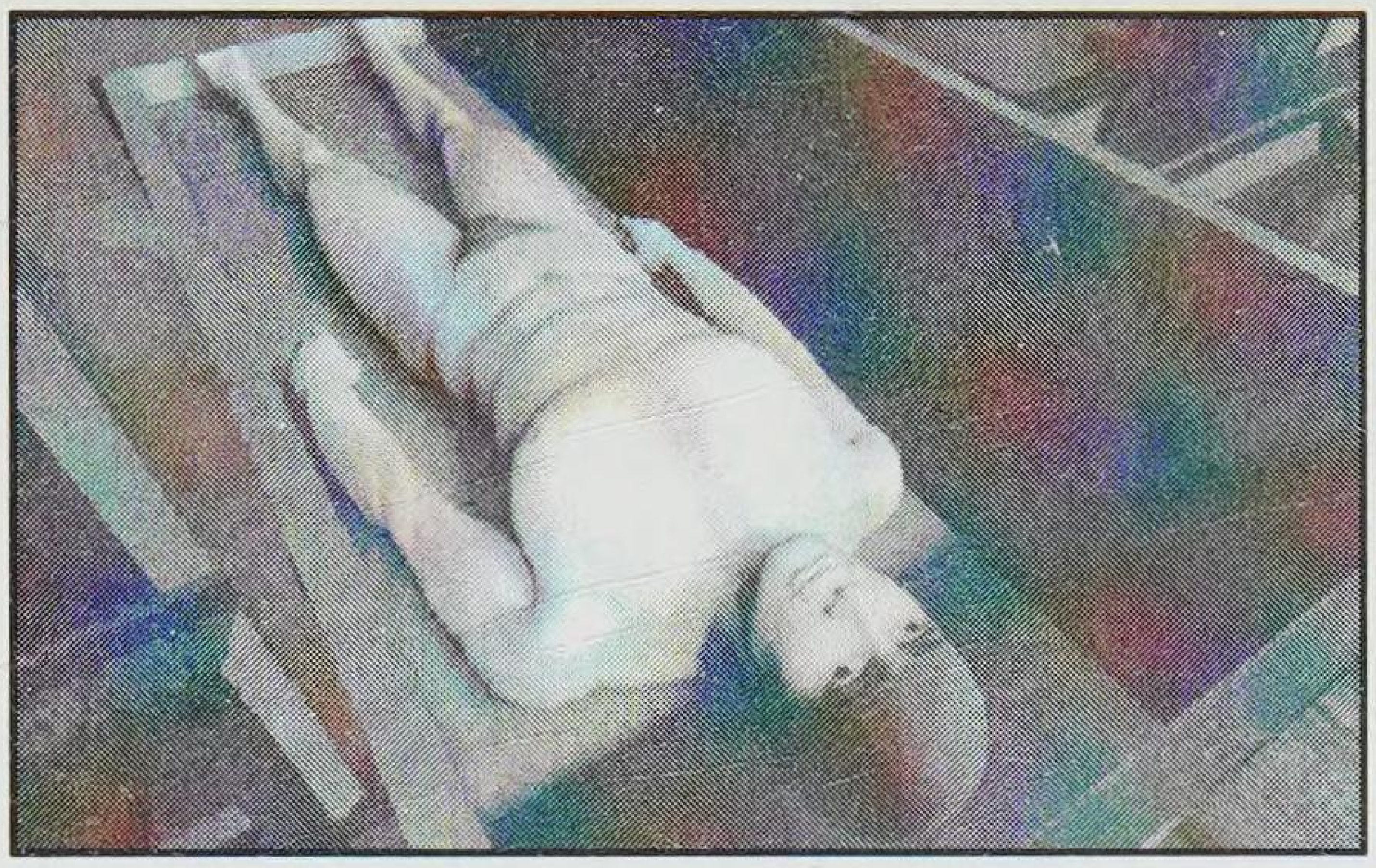


Move Forward twice for the close-up of the guillotine and its control. Click the handle on the left—part of the guillotine will rise up in order to accept a body. Click again and it will drop. The controls at the right and center of the machine slide the lucky body into position and do the chopping.

Move Forward to the top right of the screen.

You are against the far wall of the crypt. To your left is a bloody receptacle in front of a long, deep tray. When you turn around, you will have an entire wall of body drawers to your left.

You need to get a head. But where? Between this wall and the one opposite, there are about a dozen active drawers you can open.

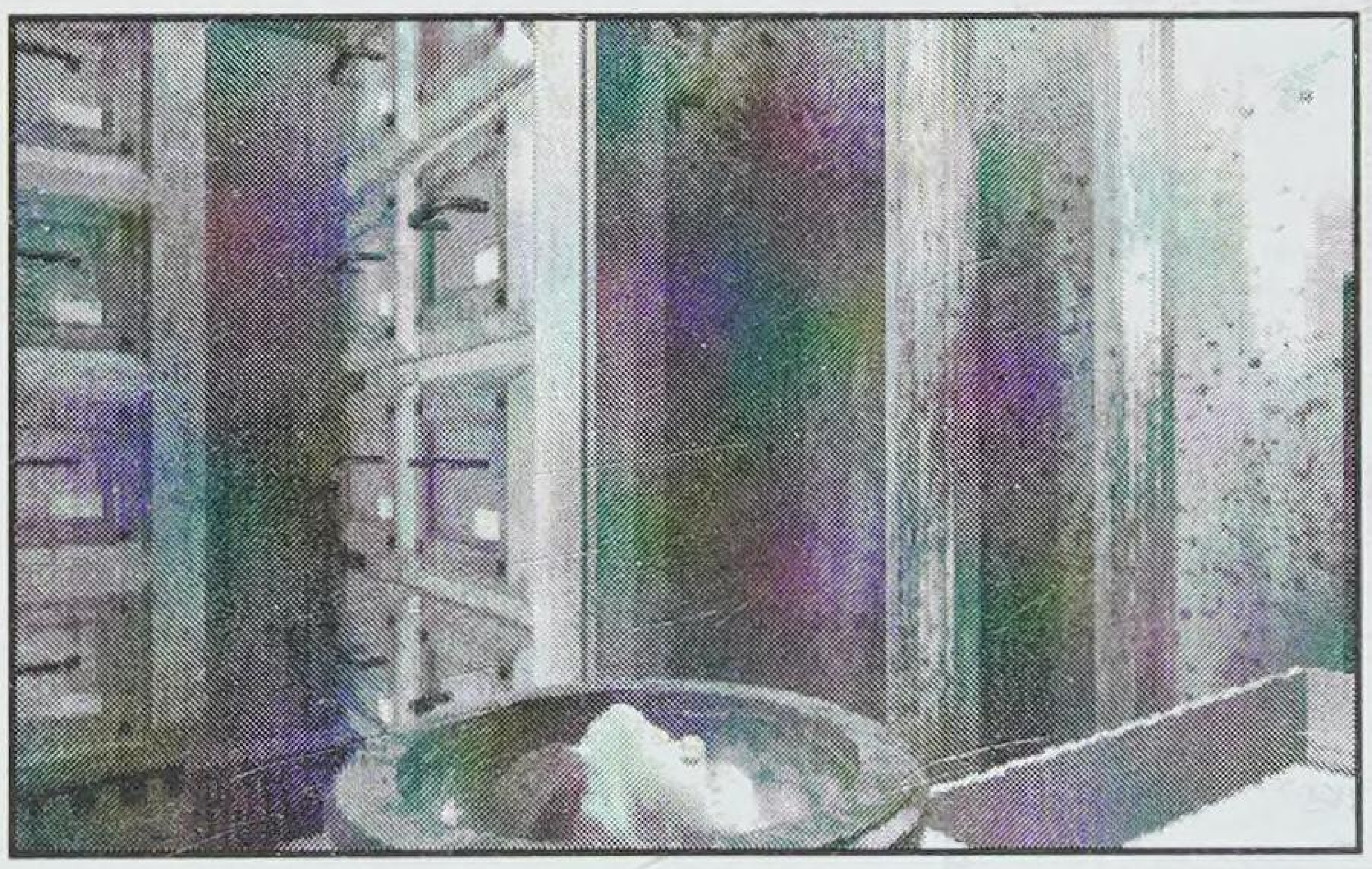


Trial and error and patience will get you a head in this world. So will choosing the *third drawer from the bottom, fourth drawer from the back wall*. Open the drawer and there is your head. Of course, the body still is attached. Take the body.

NOTE:

If you click on the opposite wall, third drawer from the back wall, second from the bottom, you will find a headless corpse. This is meant to be a significant clue, indicating that one should do a bit of head-chopping here—as if a fully functional guillotine isn't a big enough clue. The rest of the drawers are empty.

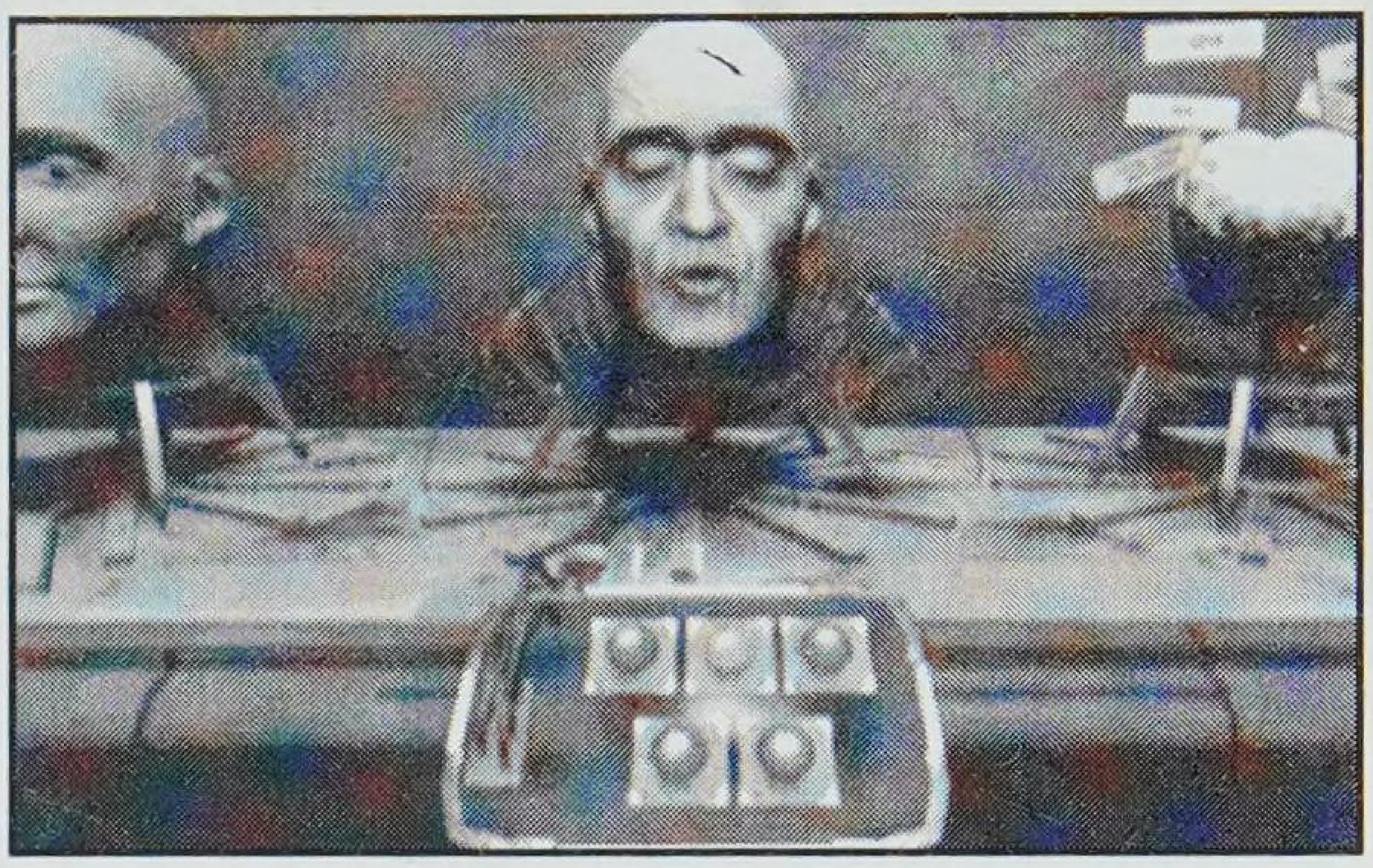
Turn back around and place the body into the long tray. Thump! Return to the guillotine control. Click the left lever. Click the center lever. Click the right lever. Snick!



Return to the end of the room and look into the receptacle. It's the head you need, minus attachments. Take the head and return to the Examination Room back on Level 1.

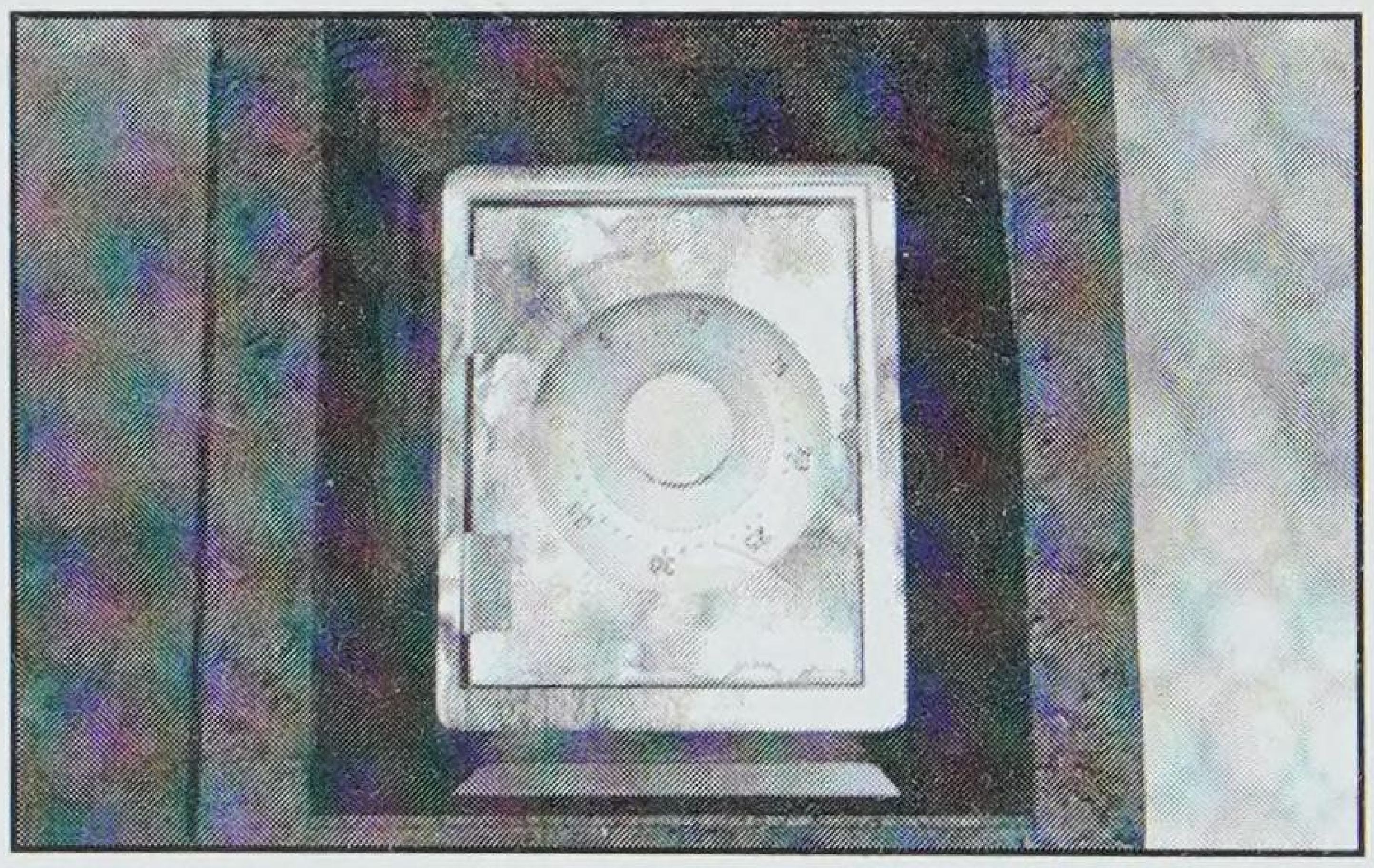
THE COMBINATION PUZZLE (PT. 2) & THE ELEVATOR KEY PUZZLE (PT. 2)

Go to the head table (sorry about that) in the Examination Room. Place the head in the empty head-stand. Press each of the red buttons on the panel—with each press, the head will talk to you. Listen to what it has to say.



Each button activates electrodes running into parts of the brain corresponding to the flagged areas of the model brain.

Pressing the top-right button brings the story of an inmate who swallowed a key. The bottom-left button reveals a set of three numbers disguised as a bit of sexual banter: 36-24-36. These are the first three digits of the combination lock.

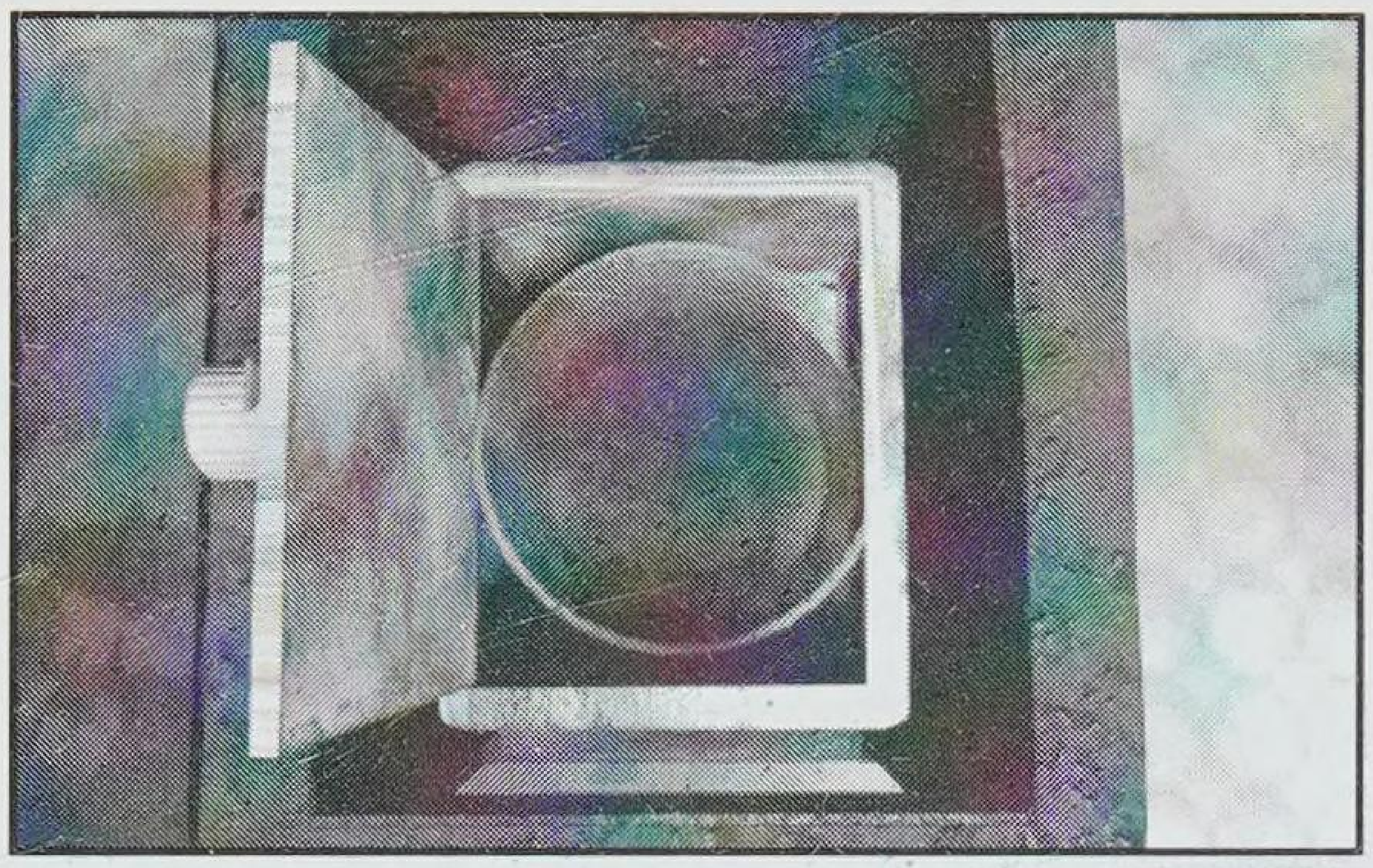


Return to the X-ray machine. If you didn't note the numbers we found inside the safe earlier, turn on the machine and look again. They are:
20-18 and they are the final two numbers in an otherwise obscured or scratched-out sequence. Therefore, the locked safe's combination is:
36 - 24 - 36 - 20 - 18.

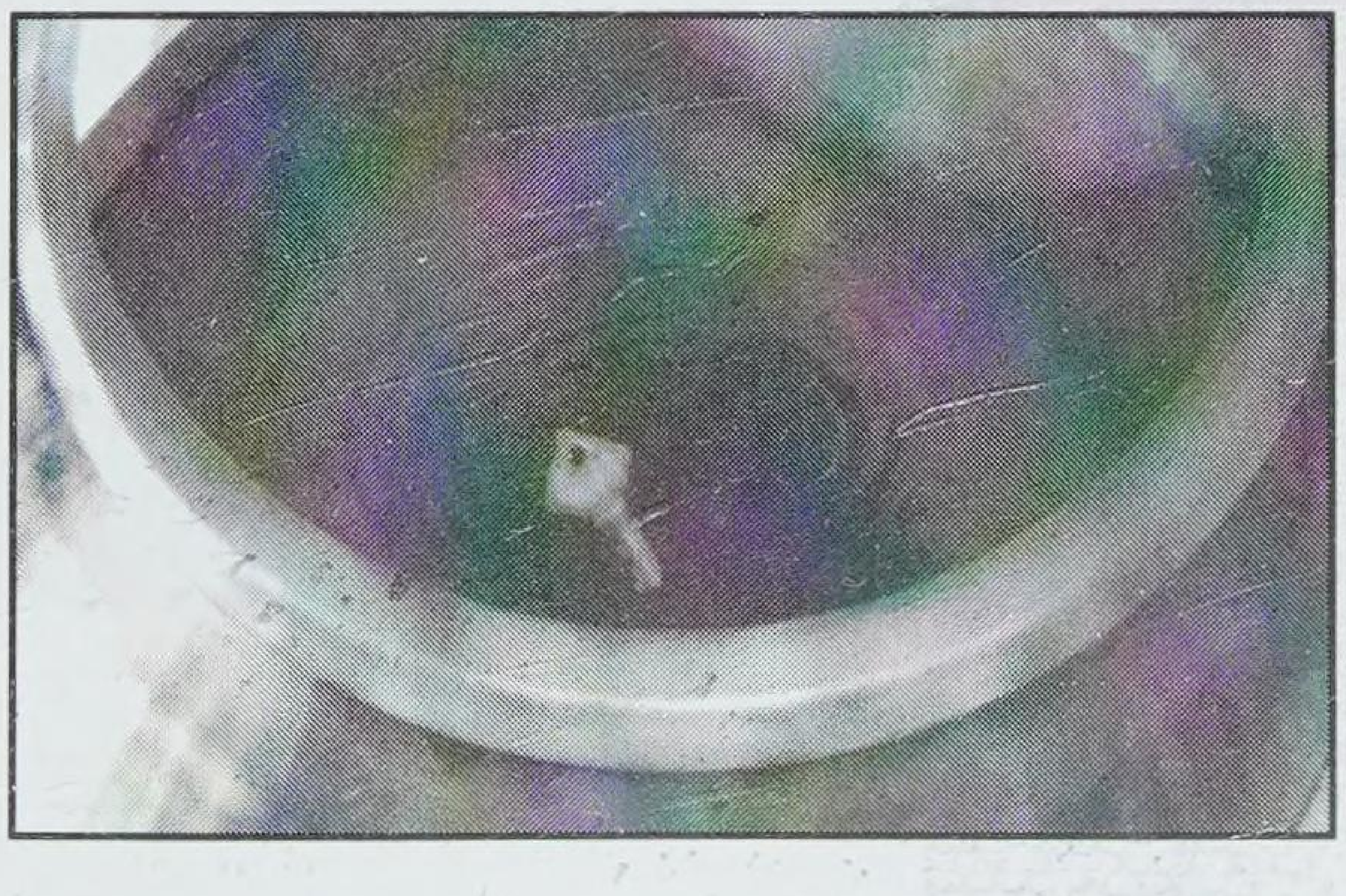
THE COMBINATION PUZZLE (PT. 3) & THE ELEVATOR KEY PUZZLE (PT. 3)

If you turned the X-ray on just now, turn it off. Go to the close-up view of the safe's dial. Look carefully so that you're sure to hit the right pixels, and click the combination numbers in sequence. You don't have to turn the dial at all. There will be a slight pause after the final number slides into place, which always causes us to panic and worry "...oh my golly! What did we do wrong?"

THE ELEVATOR KEY PUZZLE (PT. 4)



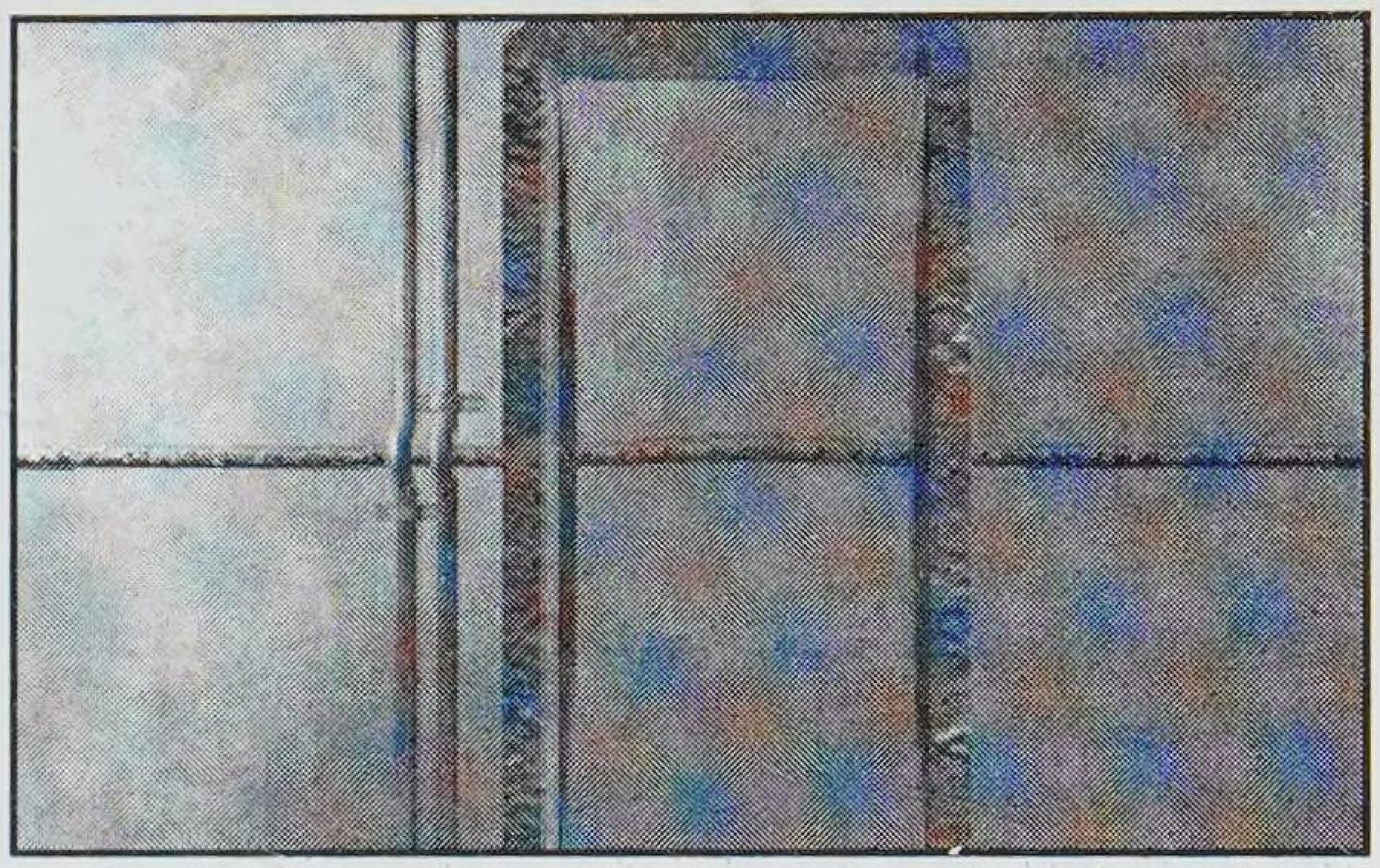
The safe is now open. Oh, my. No key. Just a jar with something in it. Aren't puzzles within puzzles within puzzles hard to stomach sometimes? But that's exactly what's in the jar—a stomach. It's the one from the inmate who swallowed a key. That's where the key is—and you can't get it out in its present location. Take the stomach jar. Cross the room back to the boiling machine and get into the final close-up.



Place the stomach jar in the upper-left part of the machine, just above the glass bowl. The machine will take the jar, dump the contents into the bowl and let it cook away. Look into the bowl and take the key. Now return to the elevator—let's see if the key fits.

The key does fit. Close the doors and use the key to ride the elevator up to Level 20.

The floating ball that greets you when the elevator stops is assurance that you've reached Level 20. Again, a walkway surrounds a central shaft. Turn Right and move toward what looks like a doorway.

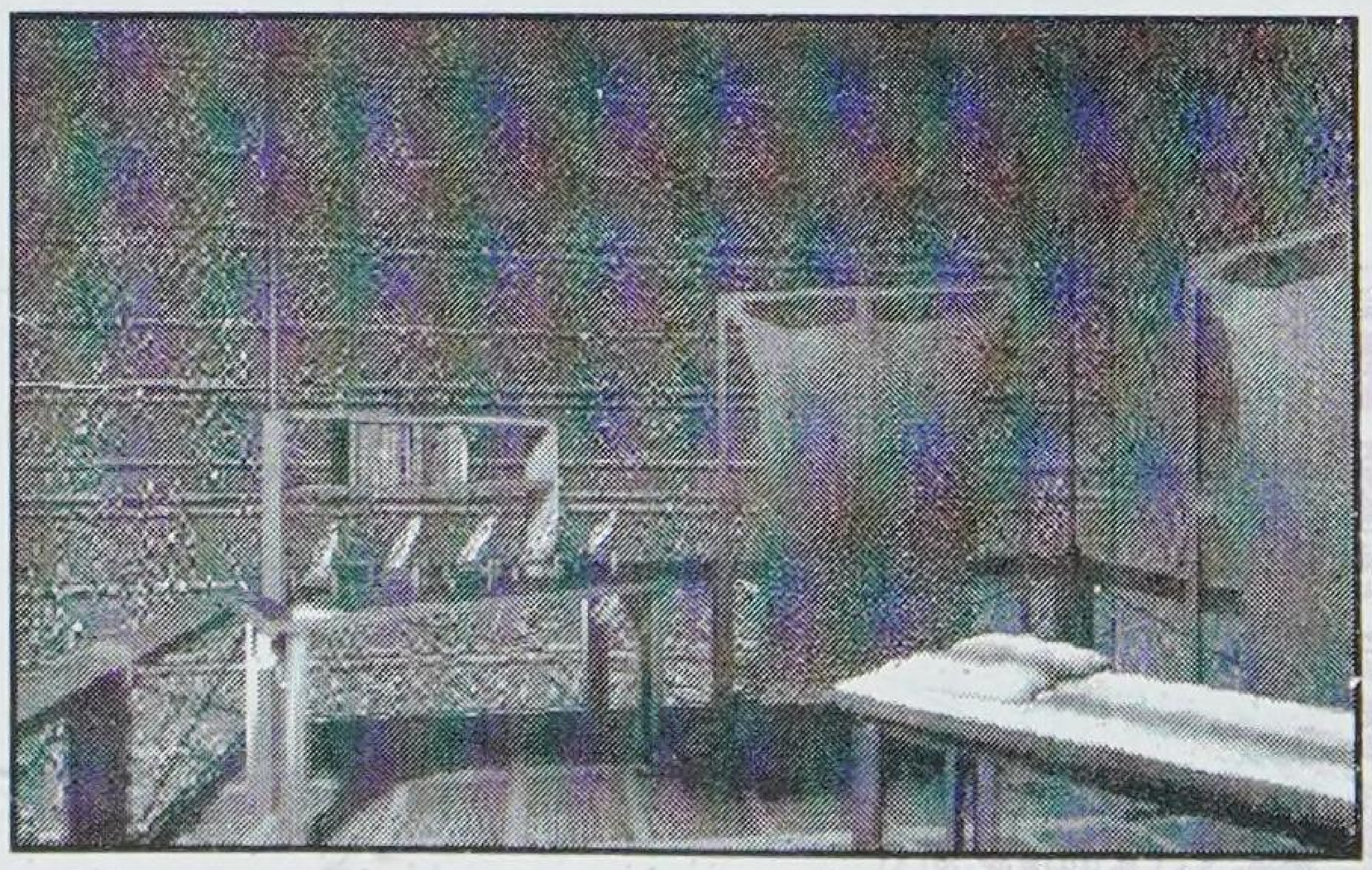


When you arrive, you discover what looks like the kind of doorway roadrunners and cartoon wabbits paint on cliff walls. This one pulses, however, in and out from its sides. Clicking on it does nothing, but we all know it's there for a reason. Behind it is Doctor Sartorius' private elevator, secured by a magical doorway.

THE PRIVATE ELEVATOR PUZZLE

From in front of the magic door, turn Left and move Forward two clicks. Turn Right and enter.

You are now in what is called the Electrode Room. A catwalk leads deep inside—flanked on one side are large electrical transformers, and on the other by twenty levels of straight down. Move ahead twice more until you're standing in front of the bizarre chair. Ignore it for the moment and turn Left.



This is Sartorius' work area. Click on the desk, then click on the books. By their titles, one might assume Sartorius was working on some connection between astrology, conception, and birth.

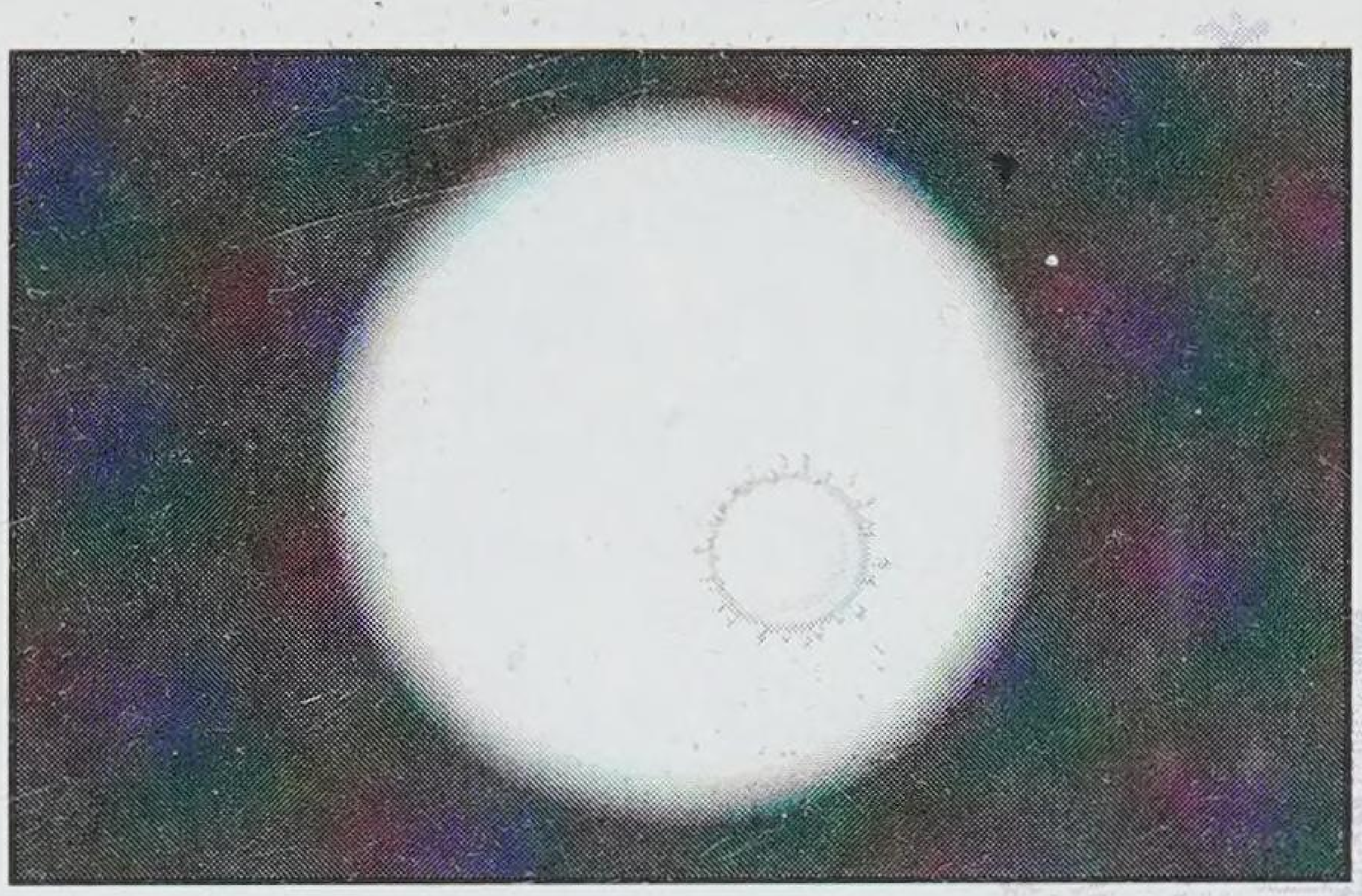
Carefully read the book titled, *The Embryo: Mystical Conception and Creation*—the material in the book concerns Zoe Wolfe's role in the alchemists' Great Work, as well as their plans for Zoe's daughter, Alexandria. Note the titles of the other books on the shelf—while you can't read these books, combining the titles with what you just read should give you a pretty good idea of what went on in the Asylum.

FROM THE ZORK NEMESIS DESIGN DOCS

"...(the microscopes) show different slides of cells. The first scope has a single large cell in it alone. The second has the same cell surrounded by a number of smaller fish-like cells. The third slide shows one of the smaller cells attacking the bigger one. The fourth shows the smaller cell inside the big one. Finally, the fifth shows the large cell now much larger. When the player looks in this scope, she sees the cell vibrate. The player hears a hum that sounds somewhat musical."

Leave the close-ups, then look into the microscopes for a quick lesson on reproduction.

When you're finished, turn around and examine the bloody surgical table. A syringe is laying there.

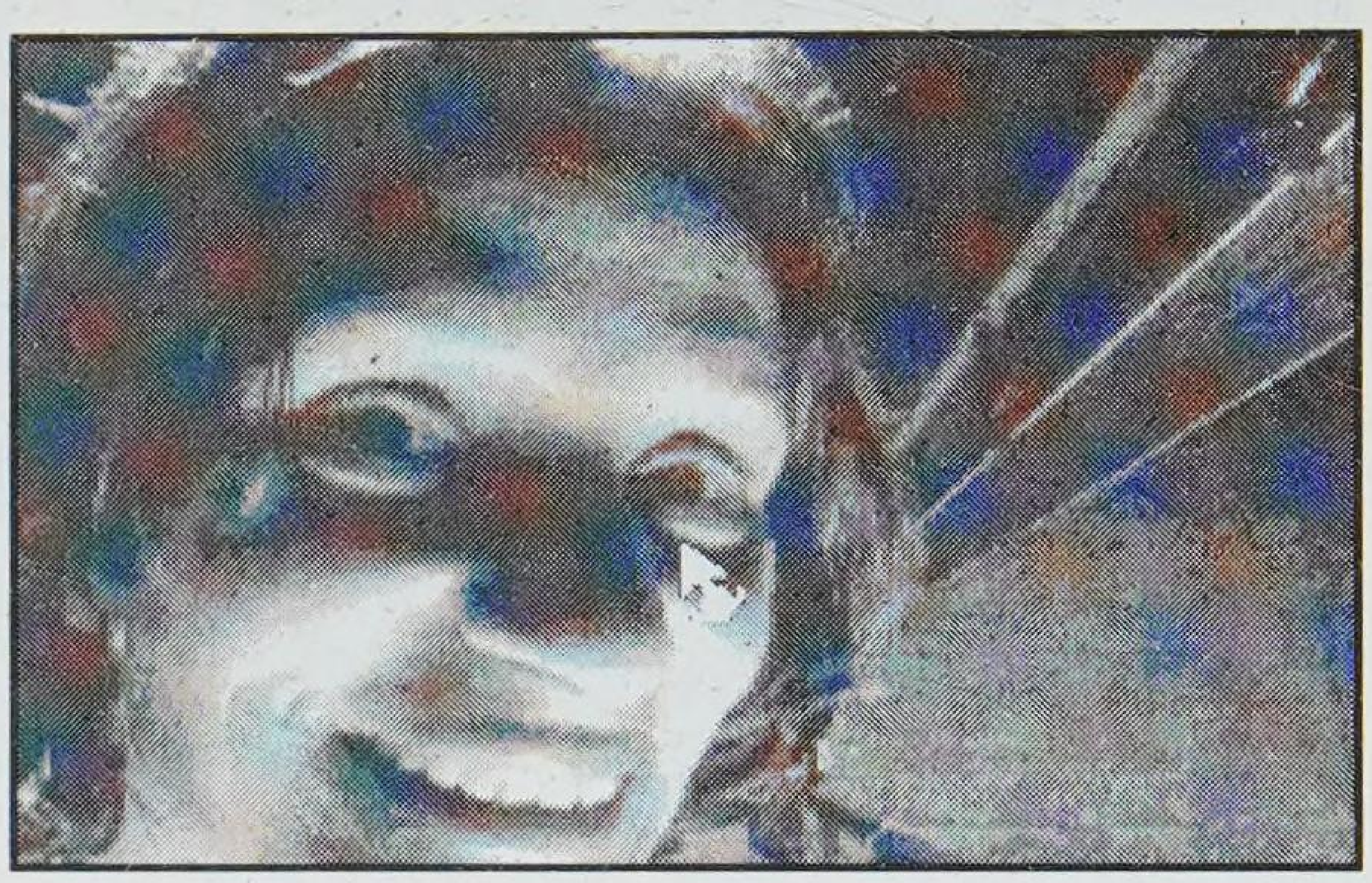


Click on the syringe close-up to generate a video segment. The woman is Zoe Wolfe again. Malveaux is counseling her—she's about to be artificially impregnated by way of the syringe; soothing her moral fears and getting her to acquiesce. It is then that Sartorius enters the picture to perform the procedure. In case you had any confusion about what was happening, the scene concludes with the tiny cries of a newborn infant.

NOTE:

Be sure to notice that Zoe Wolfe is wearing the locket that Alexandria is wearing later.

Move back in front of the strange chair in the middle of the work area. Move Forward (toward the side door). Click on the handle of the machine you find there. It's the control for the electrode machine. This triggers another video sequence.



Follow the woman's advice, and sit. Sheeee's baaack! And she's taking you for a trip.

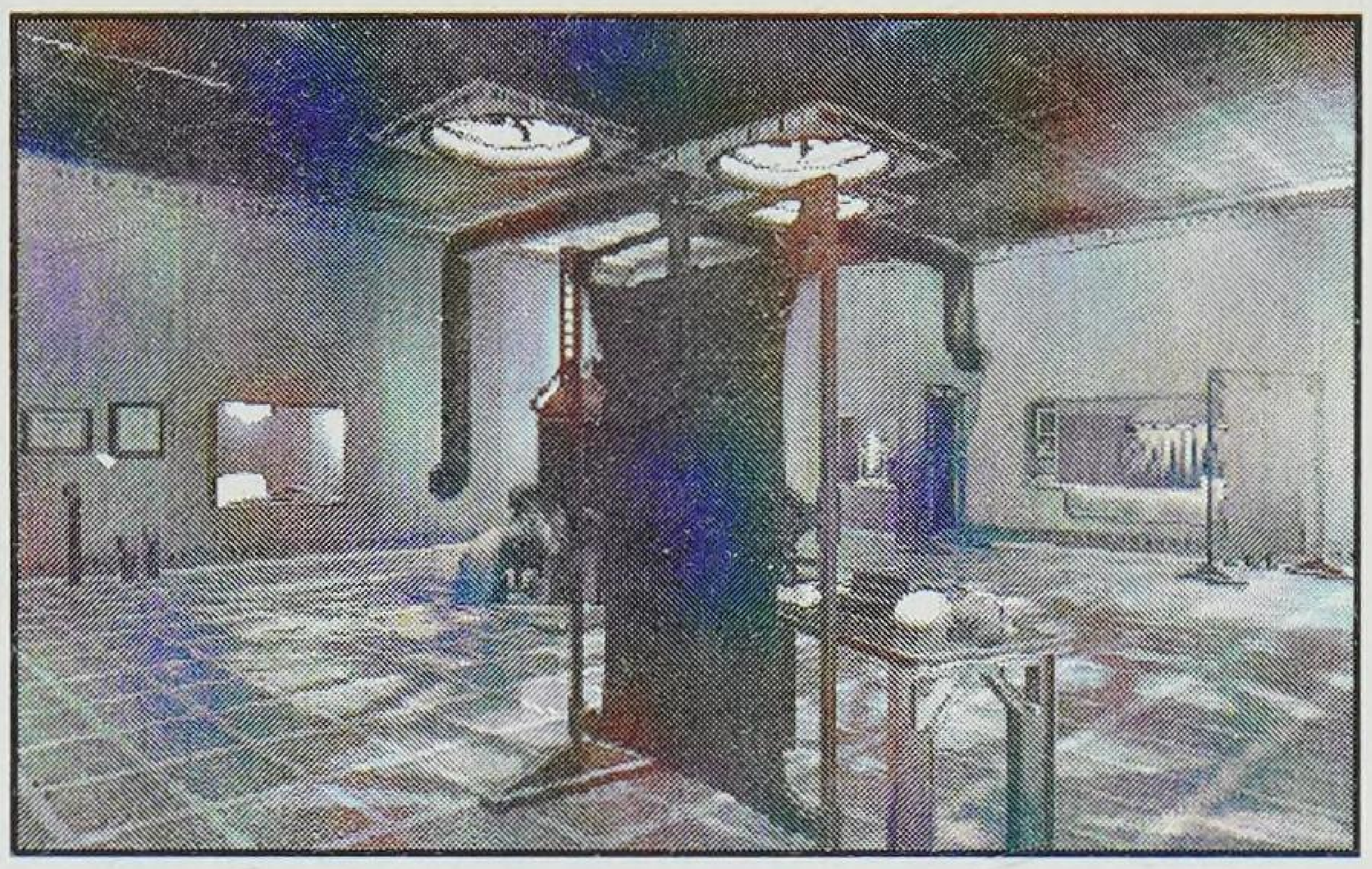
Suddenly, the colors change and things begin to look real weird. The doors of perception open wider. And while we're on the subject of doors...

As soon as cursor control is returned to you, stand up and head to the magic door. Whee! Walking's fun. Don't have too much fun tripping out. The effects of the electrode machine only last for 40 seconds. You will have to undergo another treatment if you take too long getting to the door.

When you finally reach the door to the private elevator, click on it. Like magic, the wall disappears. Enter the elevator. On the panel there are two buttons. Click on the **Up** button.

NOTE:

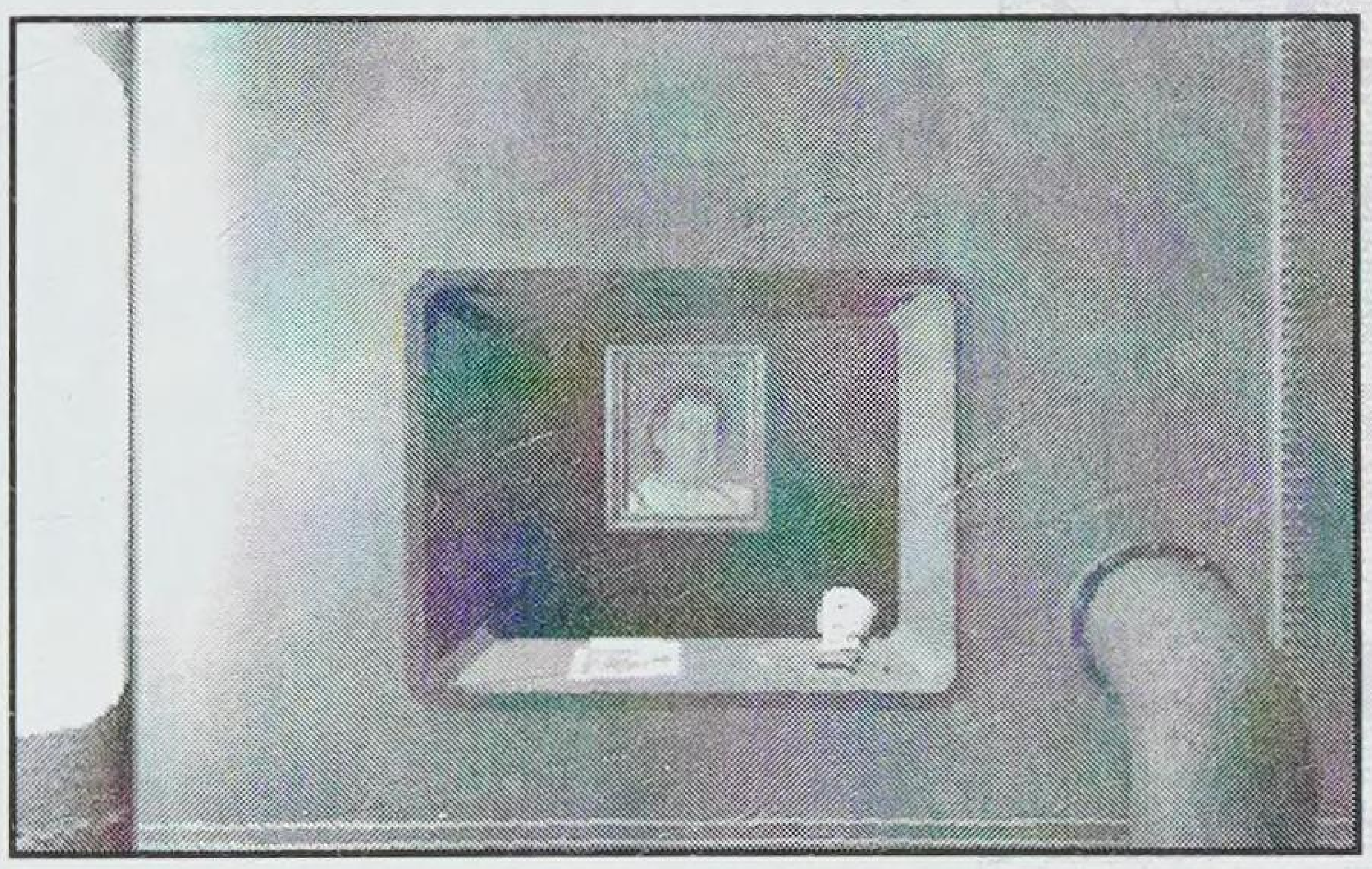
The crazy lady in the Electrode Room sequence has a very high fun factor, but you have to look for it. If you return to the room and just sit in the chair, the treatment sequence is automatic. But if you click on the machine lever first, she's funnier. Done this way, the third treatment is a belly laugh.



Sartorius' Chambers are arranged in one large, open space with display cases embedded in the walls and a bed located on the center-back wall.

The important thing to understand about this room is that much of it is only accessible from its center. As you might notice right away, you can't get there from the elevator door. However, you can get to the center from any of the other corners or the room. You will also notice that you can't get to some of the center wall displays from nearby corners. All this means is, klutz about for a few seconds to get a feel for how to get from place to place.

From the elevator door, move Forward once and turn Right to face the display. The photo is of Sartorius' father. Beneath the photo is Sartorius' personal journal. Read how Sartorius began the Great Work, his need for others to make it succeed, and his disdain of all others. The last page has the key idea: Blood. Pure blood, "...the essence of innocence. How does one distill its purity?" Remember what you learned in the Electrode Room.



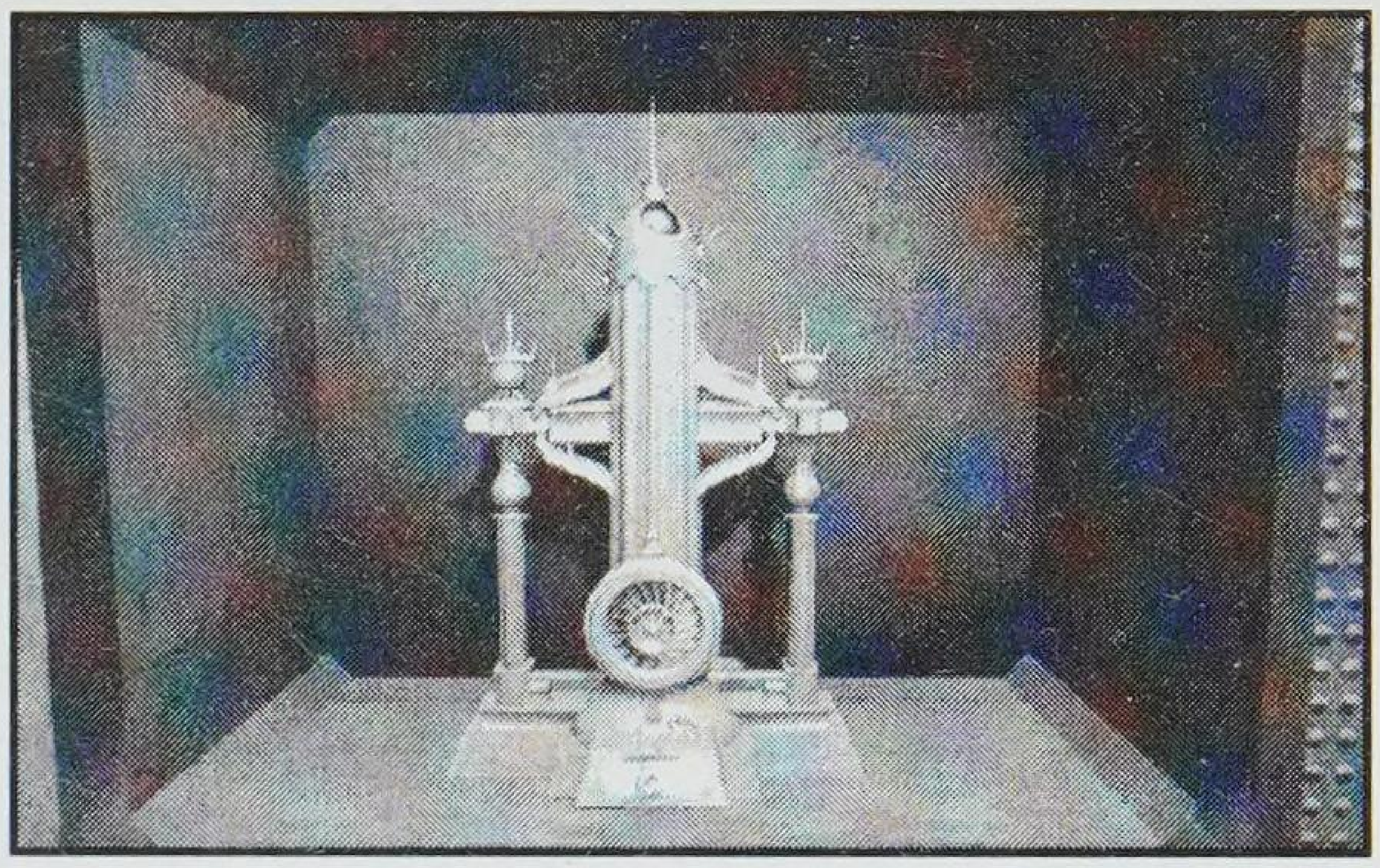
From here, turn Left and go to the corner. The sketch to your right is Thomas Edison. The photograph is of Sartorius. The key thing here is in the pile of letters—Sophia speaks of a man "...haunting the temple," and how they must hurry and finish their work.

NOTE:

This is a very curious stack of letters. First, Sophia's letter disappears after you've clicked past it. To see it again you have to leave the close-up and return.

From the picture of Sartorius, step to the room's center then back to the display at the center of the back wall. Take the reflex hammer you find there.

Back to the center again, then move to the left corner of the back wall.



In this corner, there is a scale model of the Asylum. Click the hot spot on its base. Two things happen when you do this; the sounds of great machinery clanking away fills the room, and the ball-like top section of the model moves downward and disappears. Click again and it slides back up. Because this book is a strategy guide, meaning we're trying to show you the *whys* as well as the *hows* of things, make sure the moveable part of the model is up—the way it was when you got here.

Turn around and go Forward to the only display you haven't examined yet—it's one click and to your right.

One book, a gift to Sartorius from his father, directs the doctor, and *you*, to find an underground temple with the power to create the philosopher's stone. The book is about blood alchemy, in case you overlook the connection.

The other book is about buildings whose functions are controlled by means of miniatures—models—of same. Ah-ha! The model of the Asylum and its section that goes up and down.

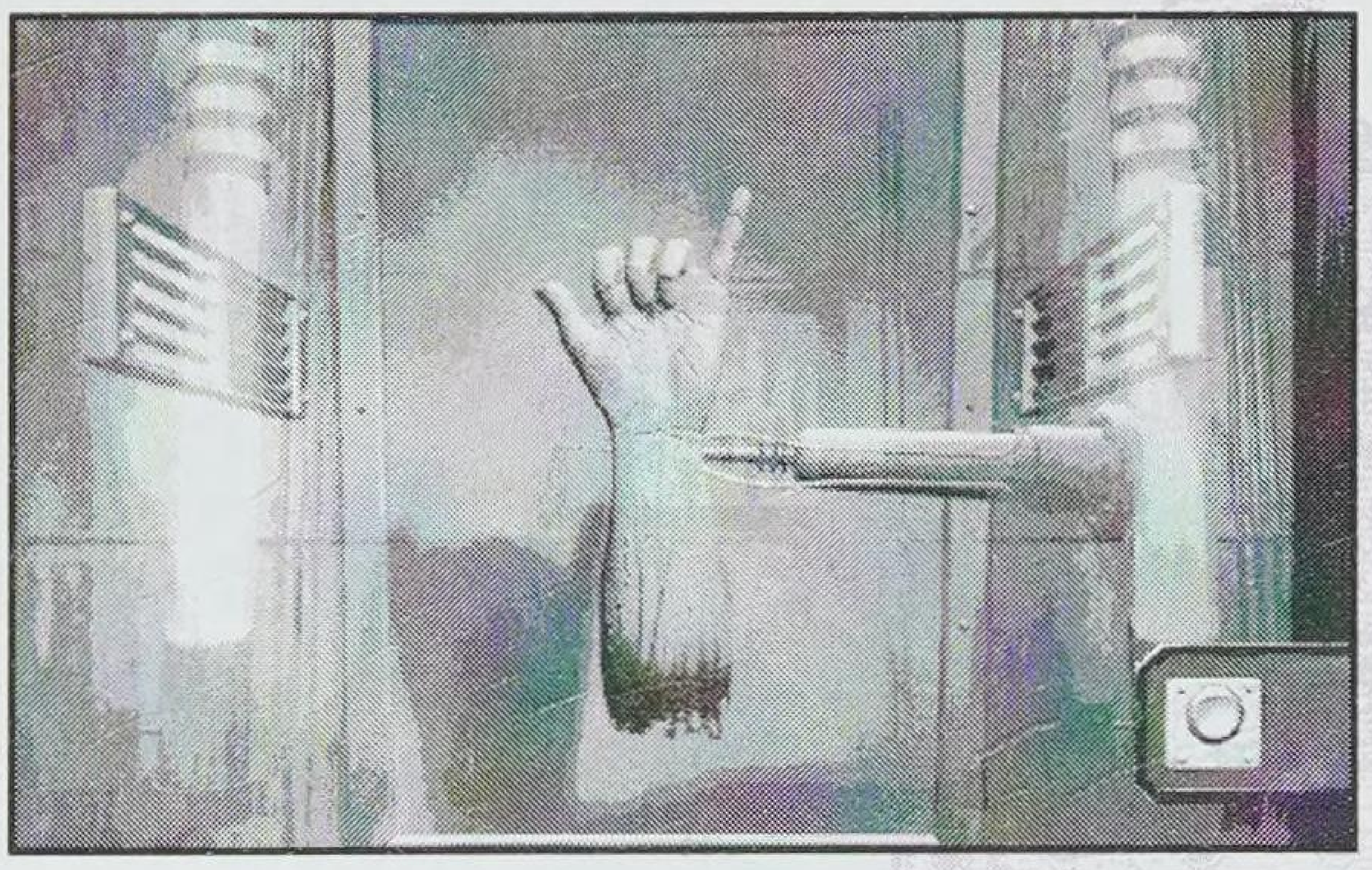
There is a door out of the room to the left of this display. Go through it.

You are now in the Anatomy Room. What you first see upon entering here is a door panel. The keypad for opening it is at the left side of its frame. Save the game. Take a look and try to open it now if you'd like, but:

1. The keys are not marked,
2. You don't know the correct sequence to use them, and
3. Upon touching the keypad, your character zapped straight into the "You Have Died" screen.

ALCHEMY LAB ENTRY PUZZLE (PT. I) & THE DOOR PANEL PUZZLE

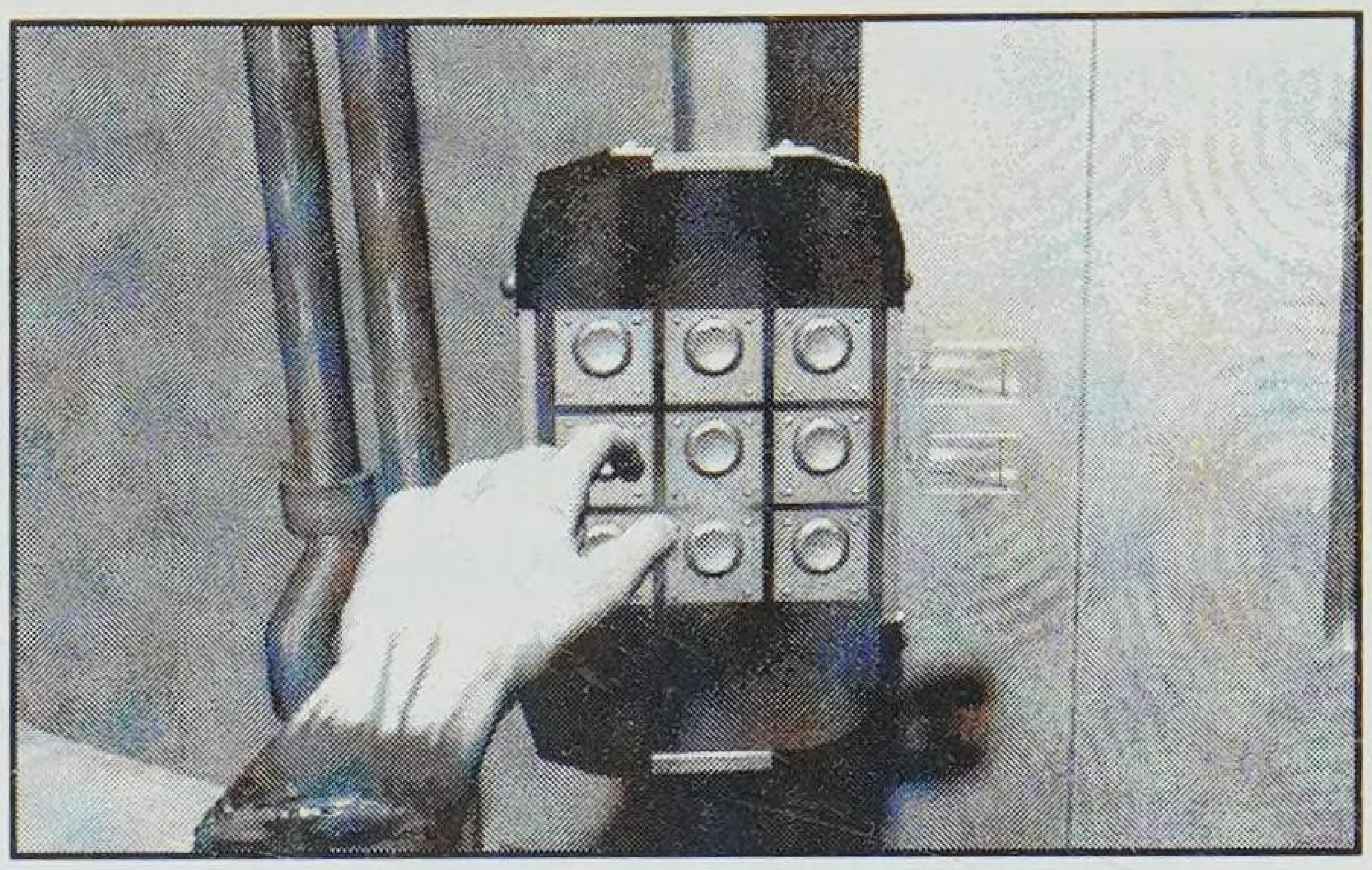
The Anatomy Room houses yet one more of Sartorius' macabre collections. If you walk around it, you will discover four mechanized "specimens" shown off in trophy cases inset in the inner wall. We'll let you take your own tour.



On display are: a human torso, a brain, the skeleton of a baby, and a hand. Press the button in their close-ups and they will animate briefly—yuk!

The hand is more than a sight gag, however. Tap on the case's glass with the reflex hammer—it will shatter. Take the hand and return to the door.

Click the hand on the keypad. Faster than you can say Gomez Addams, the door is unlocked—step inside.



ALCHEMY LAB ENTRY PUZZLE (PT. I)

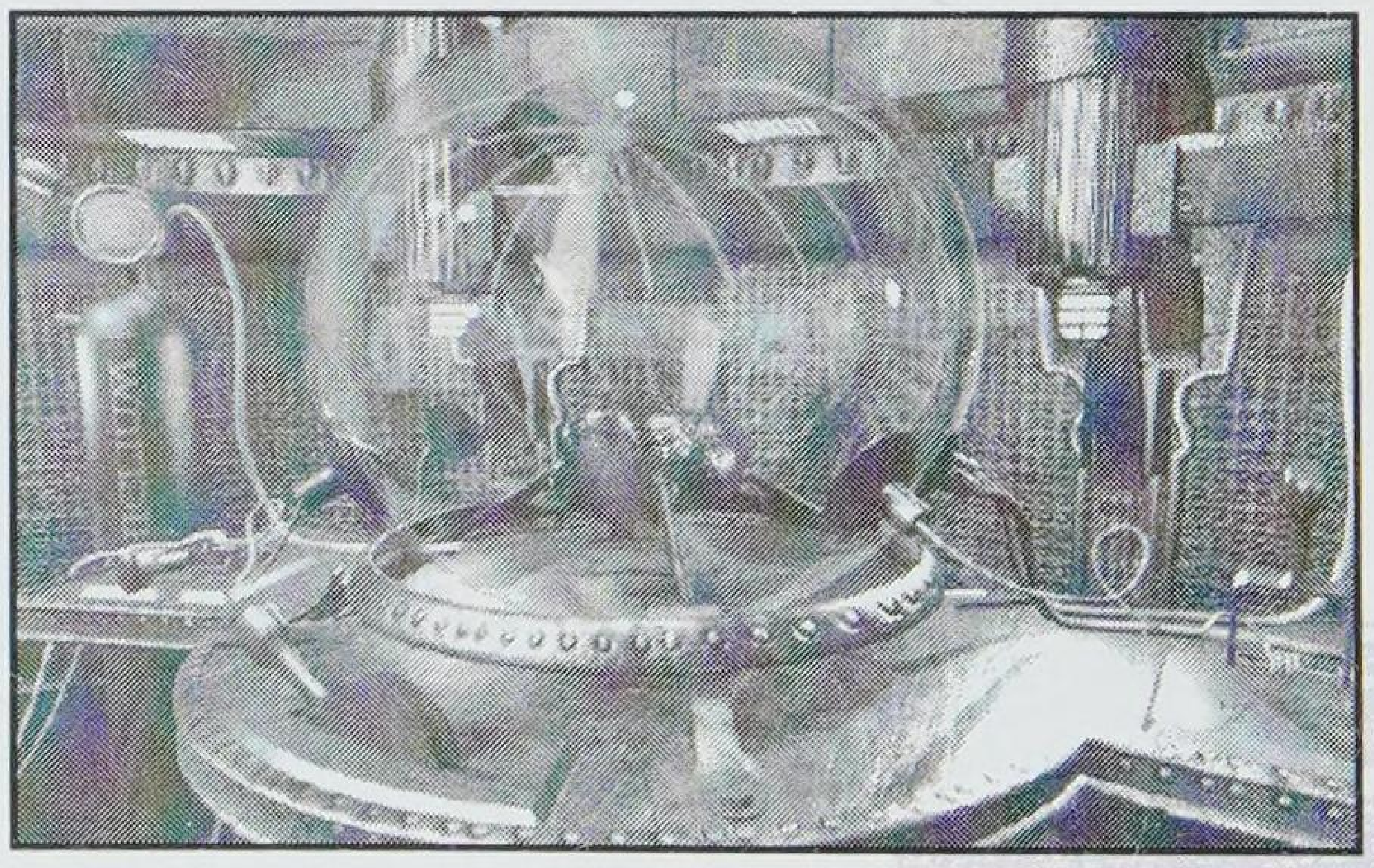
Behind the door is a ladder that will take you up to Sartorius' Alchemy Laboratory, but it's too high for us to reach. Lowering it, however, is but a half-dozen quick clicks away.

Okay, we put this off earlier so that you would see the entire puzzle. Return to the model of the Asylum in Sartorius' Chambers. Click on the switch again. The noise you hear is the ladder to the laboratory being lowered. Return to the Anatomy Room and climb up.

Sartorius liked high, windy places. This is another of them.

Across the room, in front of you, there is a large glass globe. Move closer to look at it.

In front of the globe is a lever-type switch that serves no purpose now—it was once part of the Creating Tin Puzzle.



Behind the globe, to the left, is another marked *Helium*. In front of the helium canister is a switch with wires attached to it. It's in the Down position.

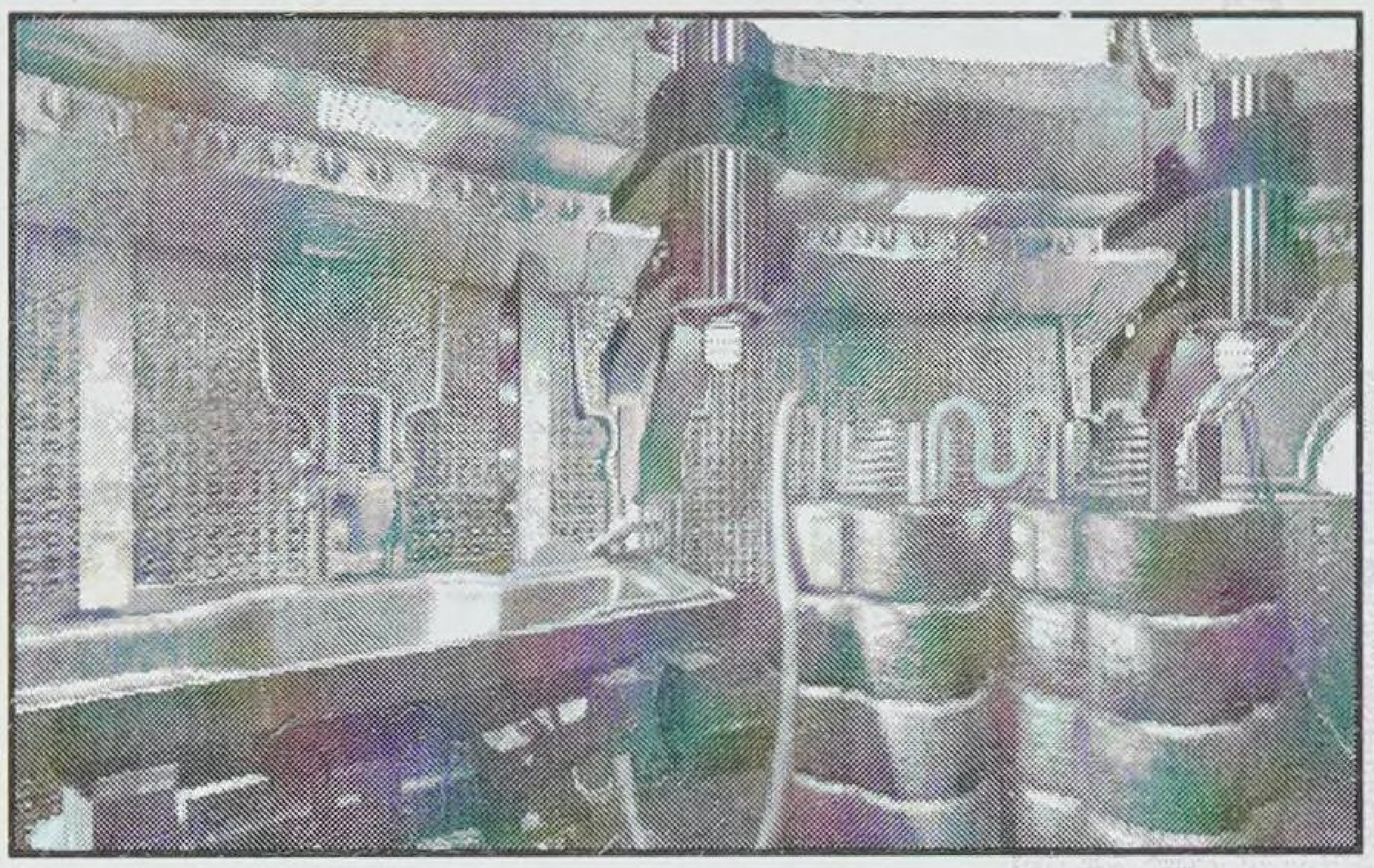
To the globe's right, there are tall cylinders labeled *Hydrogen* and *Oxygen*. Next to them is another switch with wires attached. This switch is in the Up position.

From the globe close-up, click on the gauge atop the helium cylinder. As you do this, notice that the handle atop the gauge moves from left to right, then back again. The Left position, therefore, must be Off.

Gas will puff into the globe and it will rise for a moment. Inside, you can see a glob of something supported on a mount. This something is a piece of impure metal and is what you need to change into tin.

If you click on the hydrogen or oxygen gauges, you will hear hissing, but nothing happens—there's no power going into their throw-switch that, also, is in the Up (Off) position...

CREATING TIN PUZZLE



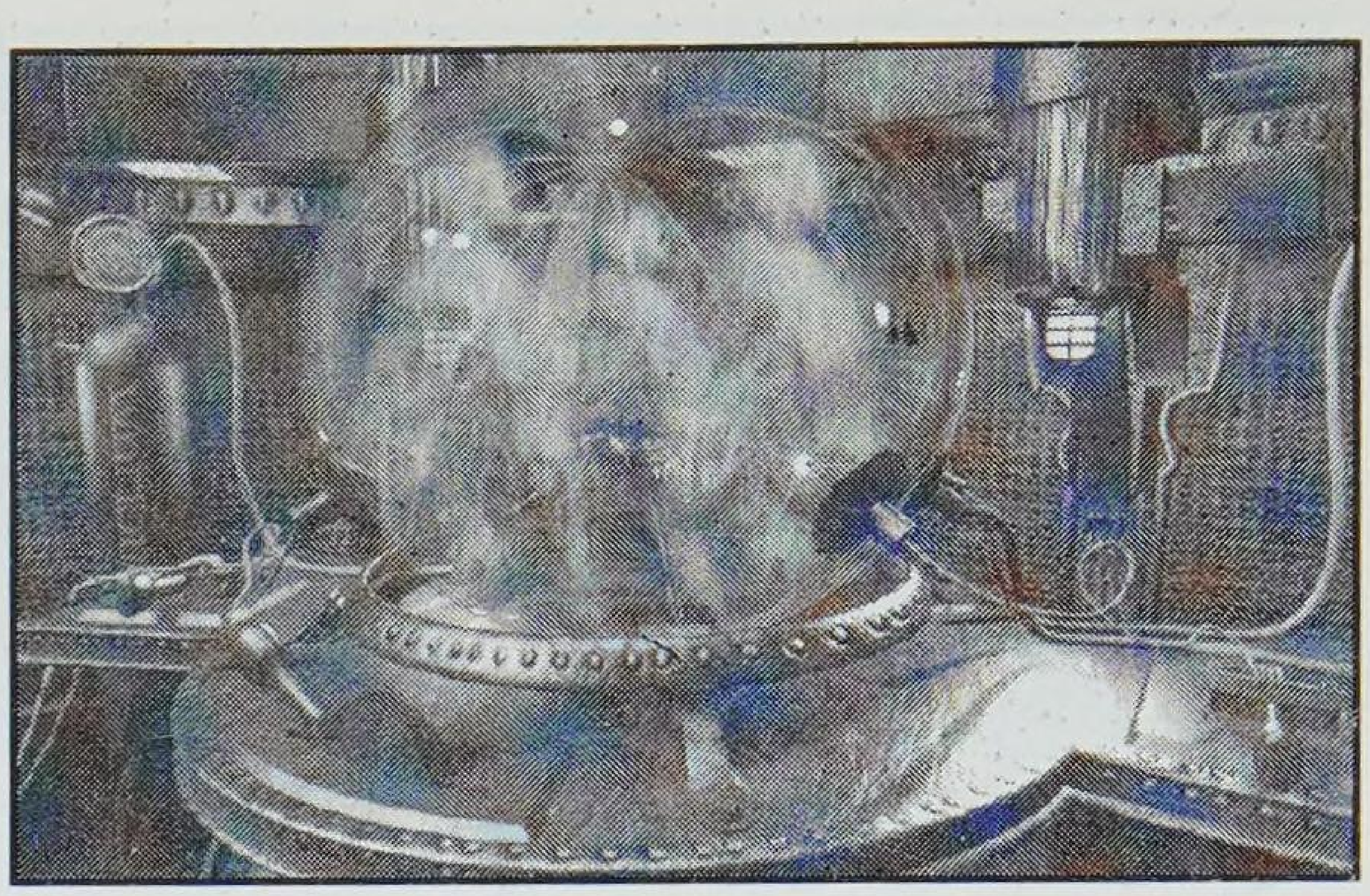
The wires from the switches by the gas canisters are attached to a pair of batteries across the room. Go there. From the look of the red lights on their fronts, the batteries appear to be dead. A hose runs into the batteries from a sink. Perhaps the batteries are low on liquid?

Pan over to the sink and get a close-up view. There is a faucet near the center with a hot spot. Click on the faucet and the sink fills.

When the sink is filled, another hot spot is activated on the lever at the sink's right edge. Click on the lever and the sink drains.

Where did the water go? Pan over to the batteries—their charge lights now glow green. So now you have power. For what, is another question.

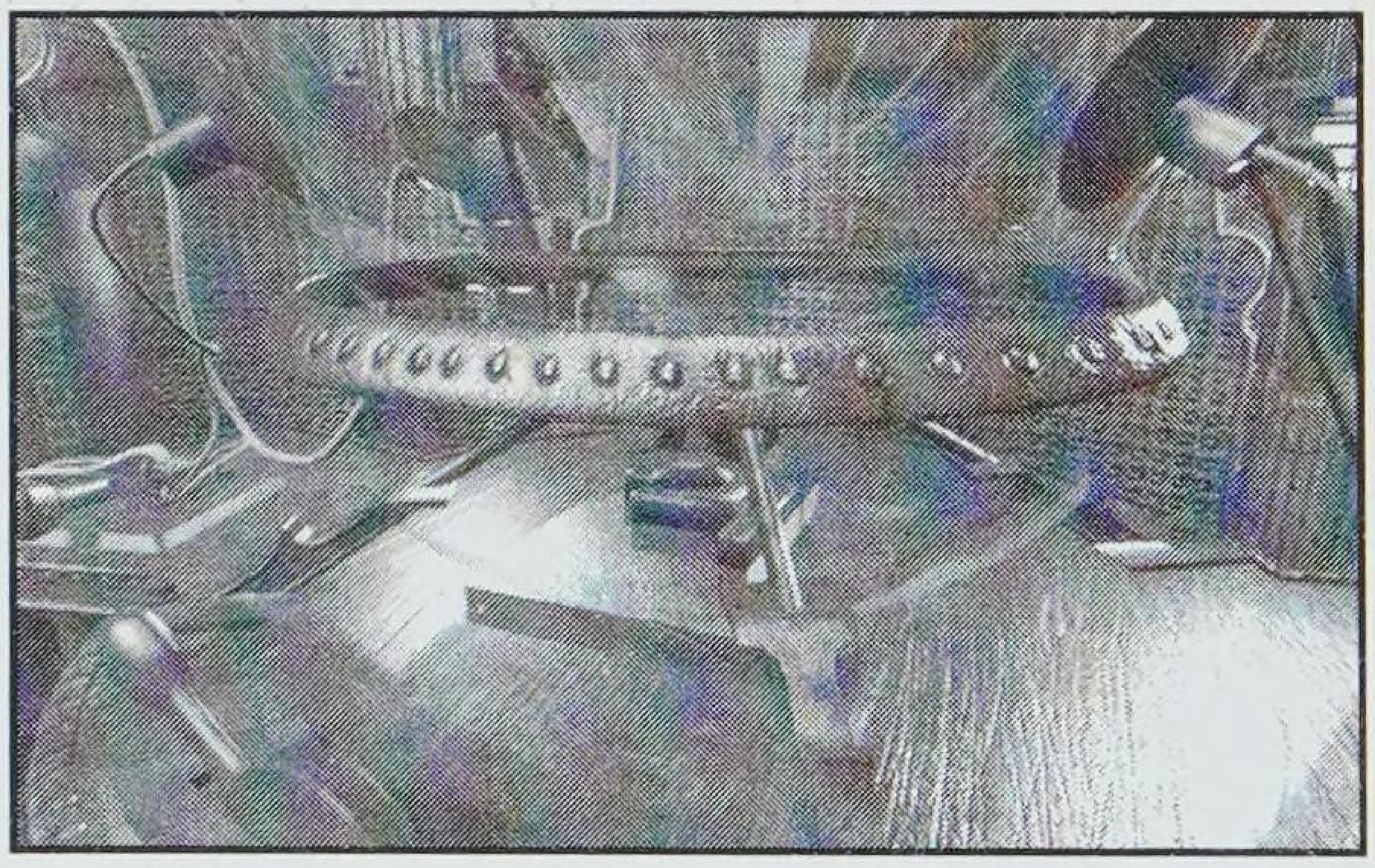
Return to the glass globe. Activate the switch to the right of the globe—the one near the two gas canisters. We've just learned that the current flows into the glass globe and interacts with whatever gas is inside.



Keep in mind that oxygen is essential to fire. Make sure the hydrogen tank is off, then turn on the oxygen flow. Ignore for the moment that pure oxygen can't burn by itself. Flip the switch—major fire.

You have just created tin, but it's too hot to touch. Remember that hydrogen and oxygen, in the correct proportions, can combine to form water. And that should cool off the tin in the globe.

Leave the oxygen on and turn on the hydrogen. Assume the proportion of gasses is correct. Flip the switch again—the result is a little fire followed by a sooty puddle. Turn the tanks off and flip the switch one last time. Now to get the tin out.



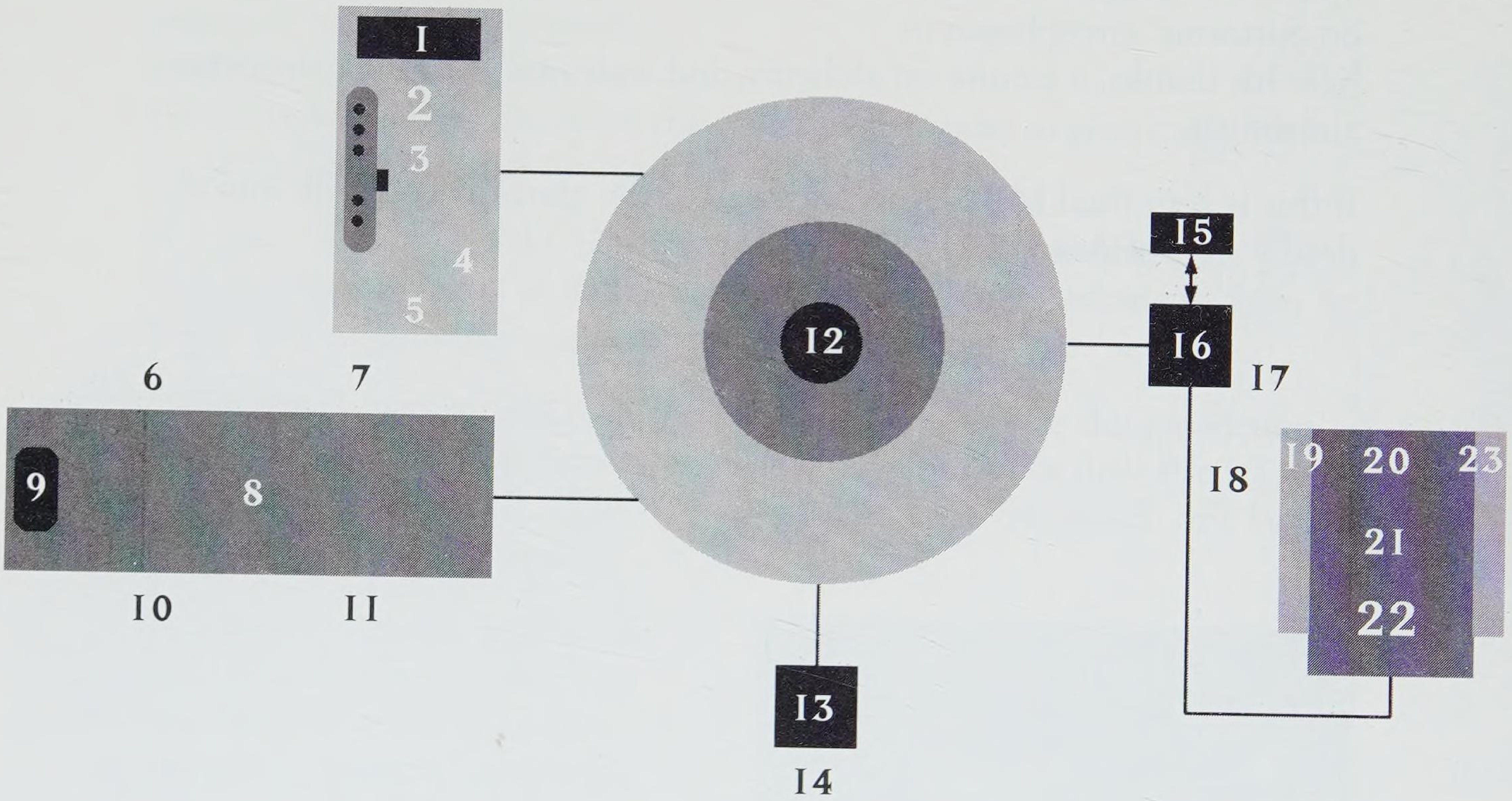
Turn on the helium once more and the globe rises. Take the tin, which is in the shape of Sartorius' planetary sign, and you will be asked to change CDs.

Dramatically transported back to the Temple of Agrippa, place

Sartorius' metal into its indentation on the altar by clicking on it. The symbol will sink into the altar and the central hollow will fill with blood. Click on the blood and you will see a flash scene of the alchemist's murder.

When the snippet finishes, click on Sartorius' sarcophagus to hear his thanks, a lecture on alchemy, and a plea to bring back the other alchemists.

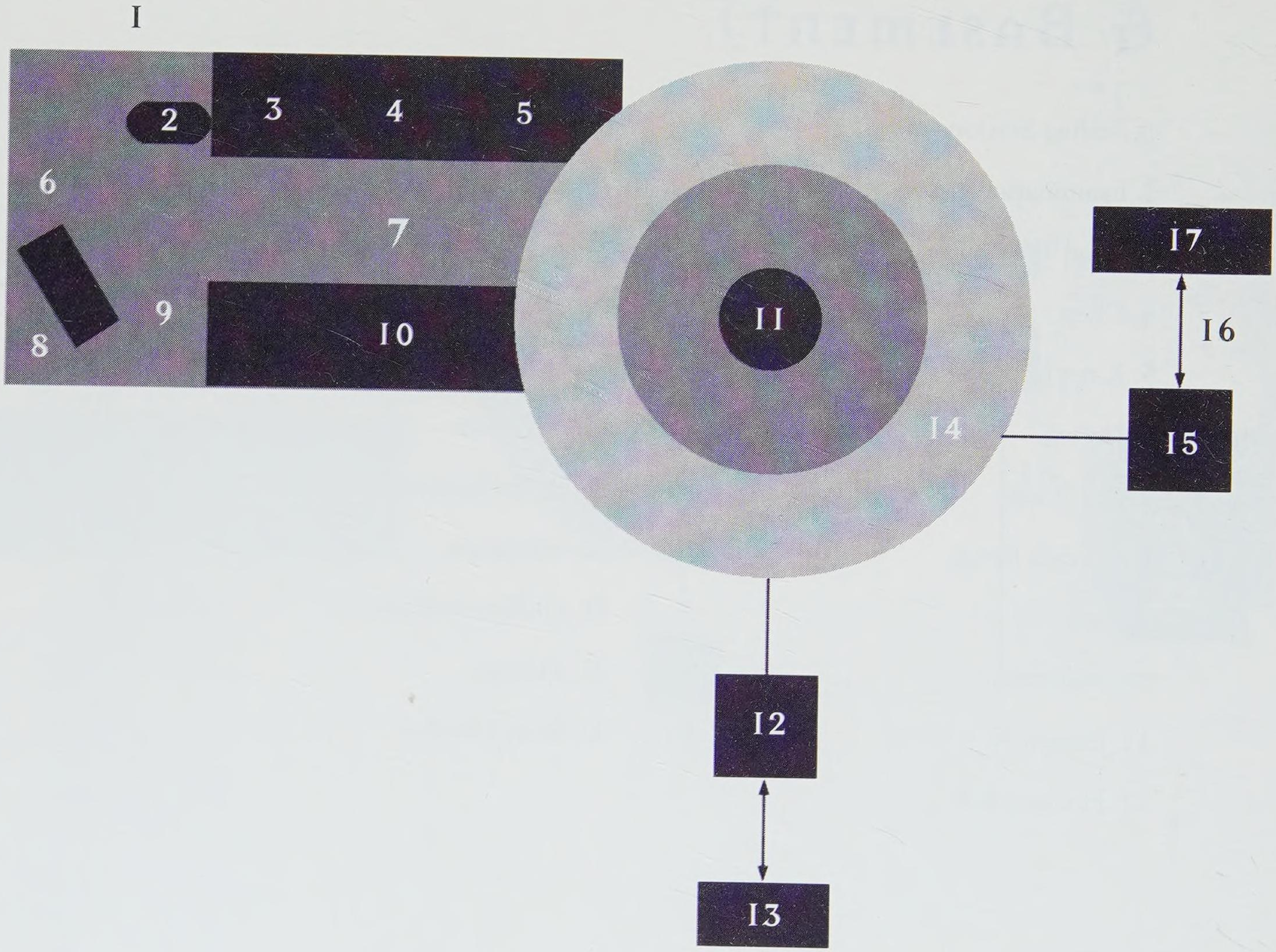
If this is your final Metal Quest, instead of the above, you'll walk into the deadly start of **Act III**.

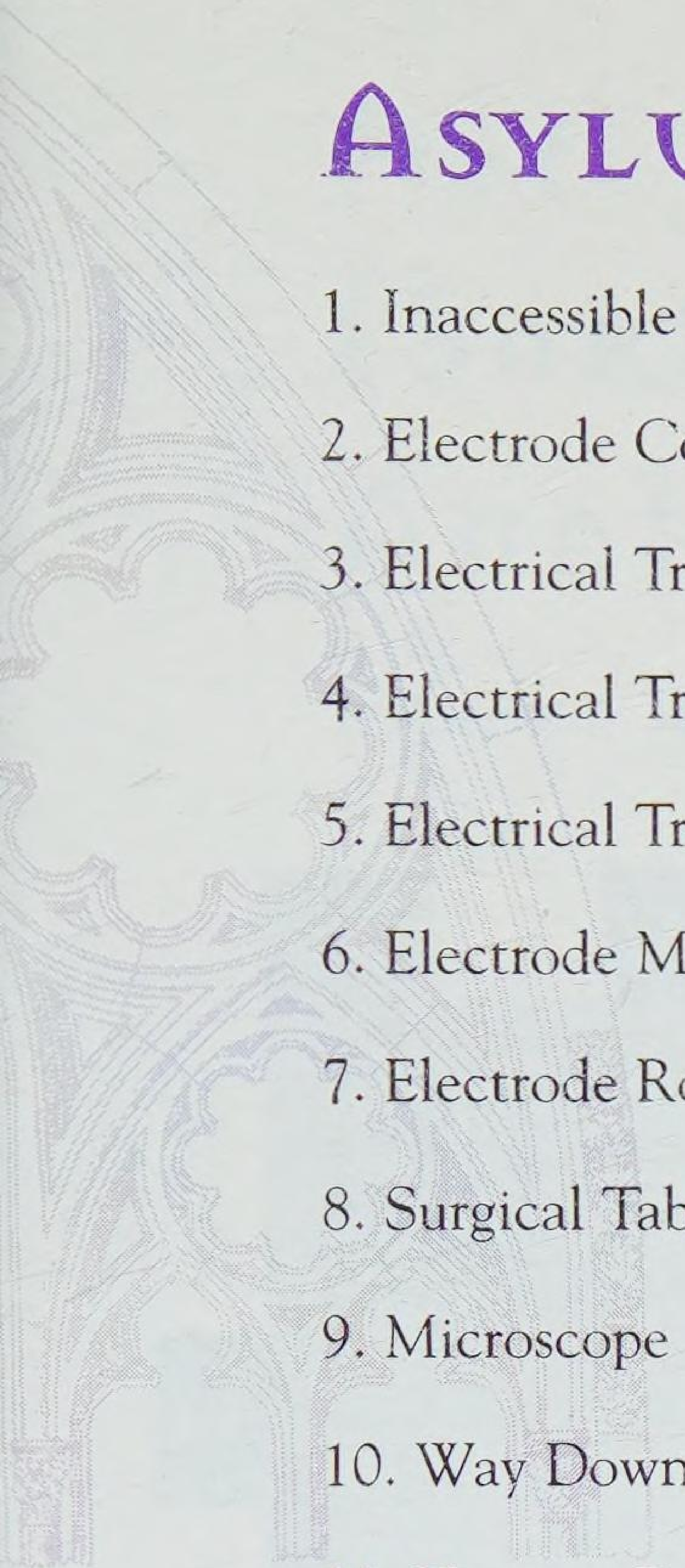


QUEST FOR TIN MAPS

ASYLUM (ENTRANCE LEVEL & BASEMENT)

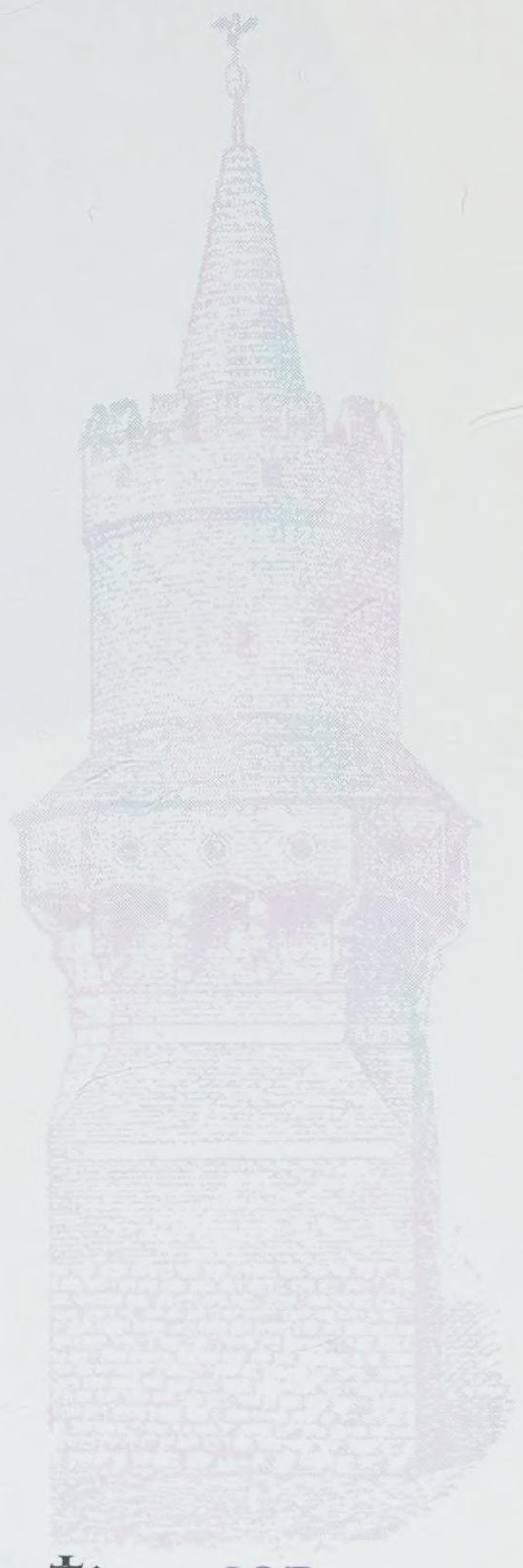
1. Boiling Station
2. Examination Room
3. Head Table
4. Chest
5. X-ray Machine
6. Lucien
7. Zee Wade
8. Records Room
9. Desk
10. Malveaux
11. Patient X
12. Floating Ball
13. Porch
14. To/From Orrery
15. To Level 20
16. Elevator
17. "B" (to Basement)
18. Up/Down
19. Body Drawers
20. Guillotine
21. Guillotine Control
22. Morgue
23. Body Drawers

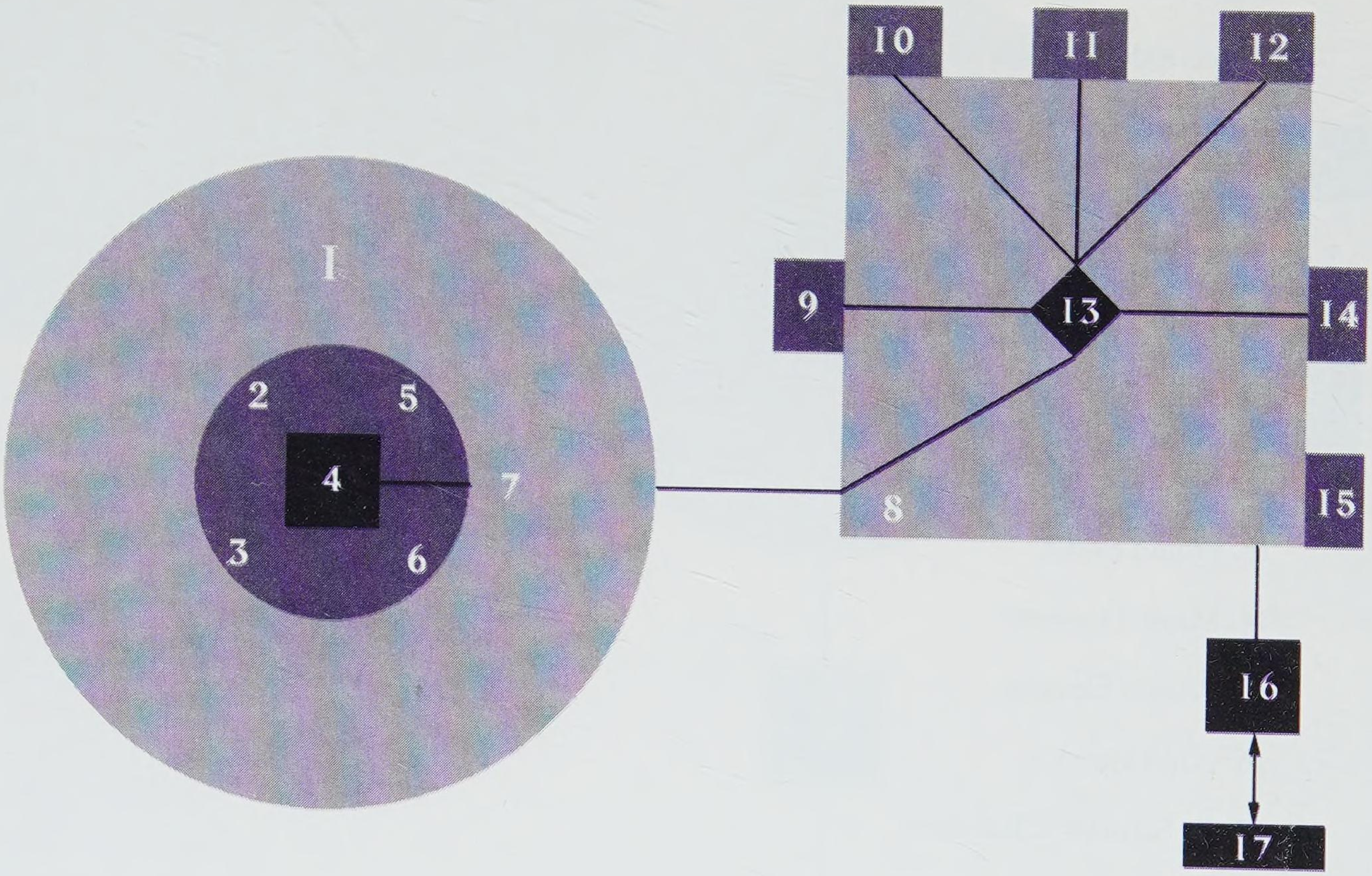

1
2
3
4
5
6
7
8
9
10
11
14
17
16
15
12
13



ASYLUM, LEVEL 20

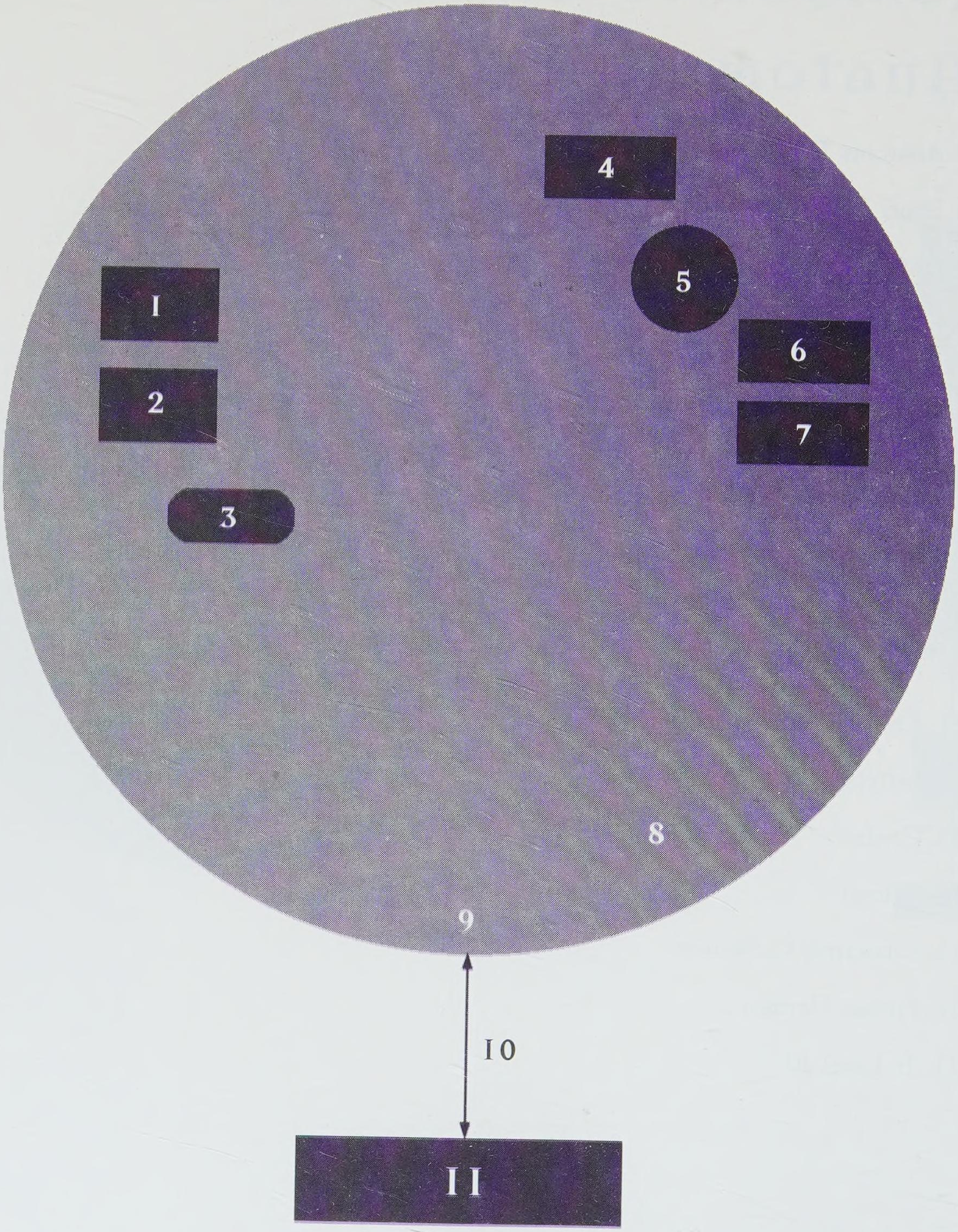
1. Inaccessible Door
2. Electrode Control
3. Electrical Transformers
4. Electrical Transformers
5. Electrical Transformers
6. Electrode Machine
7. Electrode Room
8. Surgical Table
9. Microscope
10. Way Down
11. Floating Ball
12. Main Elevator
13. From Level 1
14. Magic Doorway
15. Private Elevator
16. (Up/Down)
17. To Satorius' Chambers

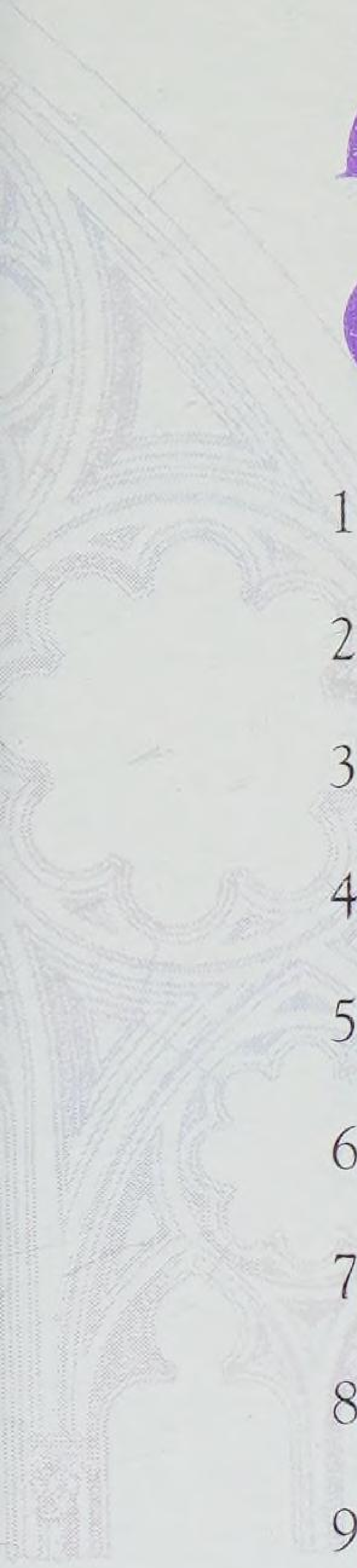



10
11
12
1
9
13
14
2
5
4
7
8
15
3
6
16
17

ASYLUM, LEVEL 21: (SARTORIUS' CHAMBERS & ANATOMY ROOM)

1. Anatomy Trophy Room
2. Brain
3. Child's Skeleton
4. Ladder to Platform Lab
5. Torso
6. Hand
7. Secret Door
8. Door to Anatomy Room
9. Books
10. Model of Asylum
11. Knee Hammer
12. Letters, Photo, Instrument
13. Center
14. Journal
15. Laboratory Collection
16. Private Elevator
17. To Level 20


4
5
1
6
2
7
3
8
9
10
11



ASYLUM, PLATFORM LEVEL: (ALCHEMY LABORATORY)

1. Battery
2. Battery
3. Basin
4. Helium Canister
5. Glass Globe
6. Oxygen Canister
7. Hydrogen Canister
8. Bookshelves
9. Bookshelves
10. (Up/Down)
11. Anatomy Room

PUZZLE SOLUTIONS

COMBINATION PUZZLE:

Partially solve locked-box puzzle to obtain final part of combination:

- Find body (with head) in Morgue
- Use Guillotine to remove head
- Place head on empty stand on head table (Examination Room)
- Press buttons on head table to hear first part of combo

LOCKED-BOX PUZZLE:

- Place box in X-ray machine
- Note the combination lock
- Turn on X-ray and examine box
- Notice part of combination in X-ray
- Solve Combination Puzzle
- Click combination numbers on the lock's dial: proper numbers (36-24-36-20-18)

ELEVATOR KEY PUZZLE:

- Solve Locked-box Puzzle
- Take the stomach jar
- Put jar into Boiling Machine (Upper part @ left)
- Look into glass bowl
- Take the key

PRIVATE ELEVATOR PUZZLE:

- Locate "Magic Door" (Level 20 walkway)
- Click on Electrode Machine control (Electrode Room)

- Sit in Electrode Machine and get zapped
- Go to "Magic Door" and click on it (40-second time limit)

DOOR PANEL PUZZLE:

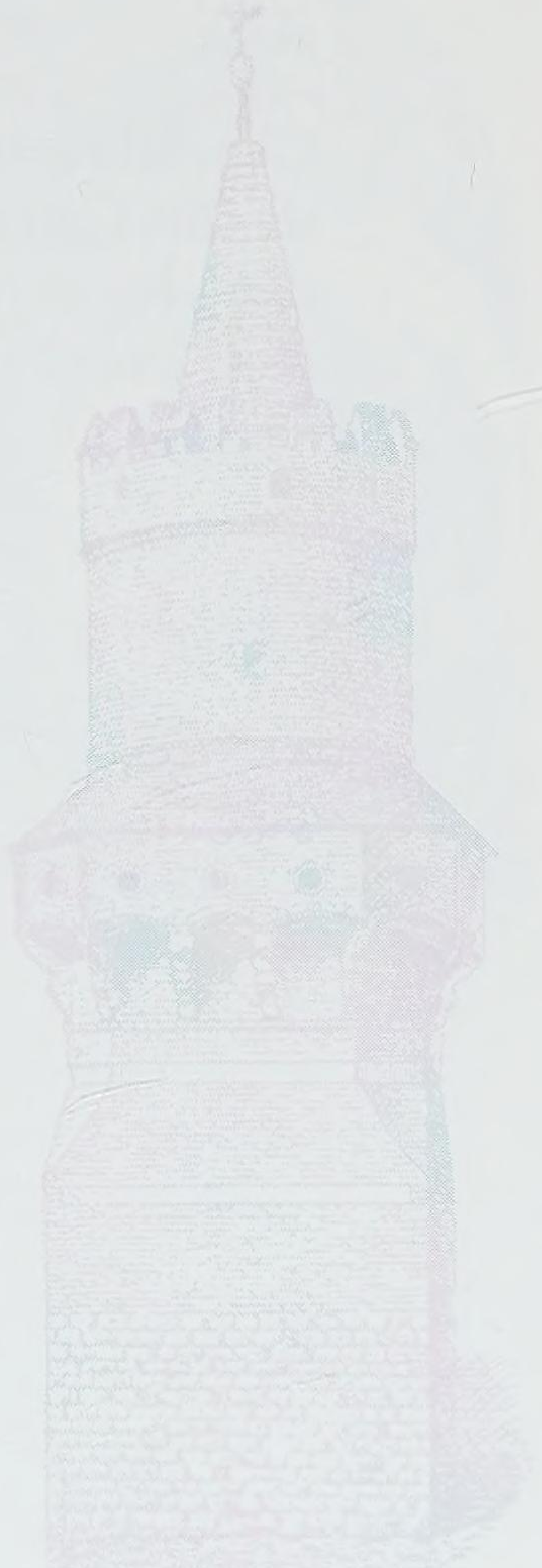
- Find reflex hammer (Sartorius' Chambers)
- Tap hammer on Hand display (Anatomy Room)
- Take hand
- Click hand on door panel keypad

ALCHEMY LAB ENTRY PUZZLE:

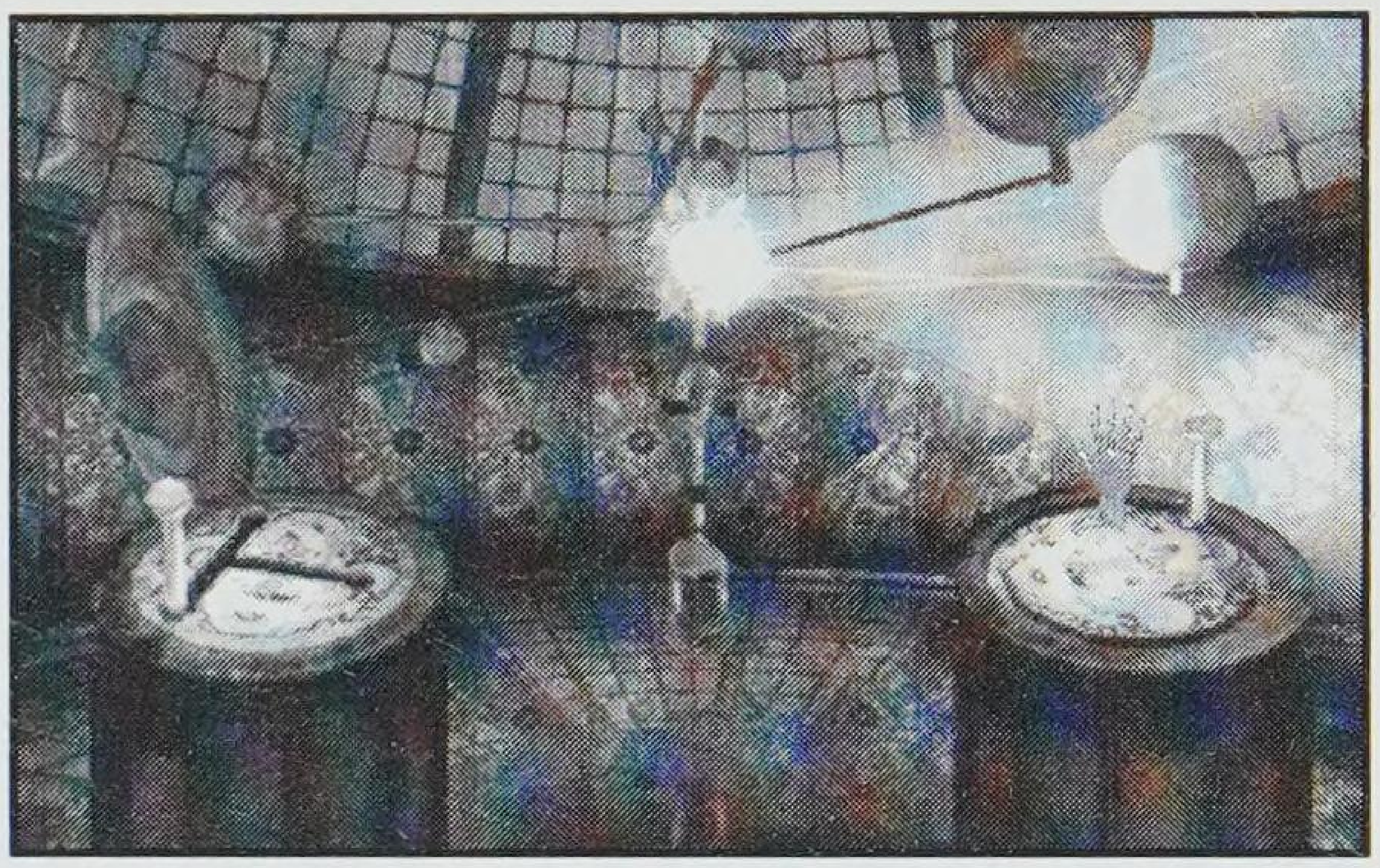
- Solve the Door Panel Puzzle
- Throw switch on the model of the Asylum
- Return to Anatomy Room and climb ladder to lab

CREATING TIN PUZZLE:

- Solve the Lab Entry Puzzle
- Charge the batteries
- Turn on faucet in sink to fill
- Pull lever on sink to empty water into batteries
- Turn oxygen canister to On
- Make sure hydrogen canister is Off
- Flip electrical switch (hot metal formed)
- Turn on hydrogen canister (leave oxygen On)
- Flip electrical switch (cools metal)
- Turn Oxygen and Helium Off
- Flip switch again
- Turn helium canister to On (globe rises)
- Take metal: Tin

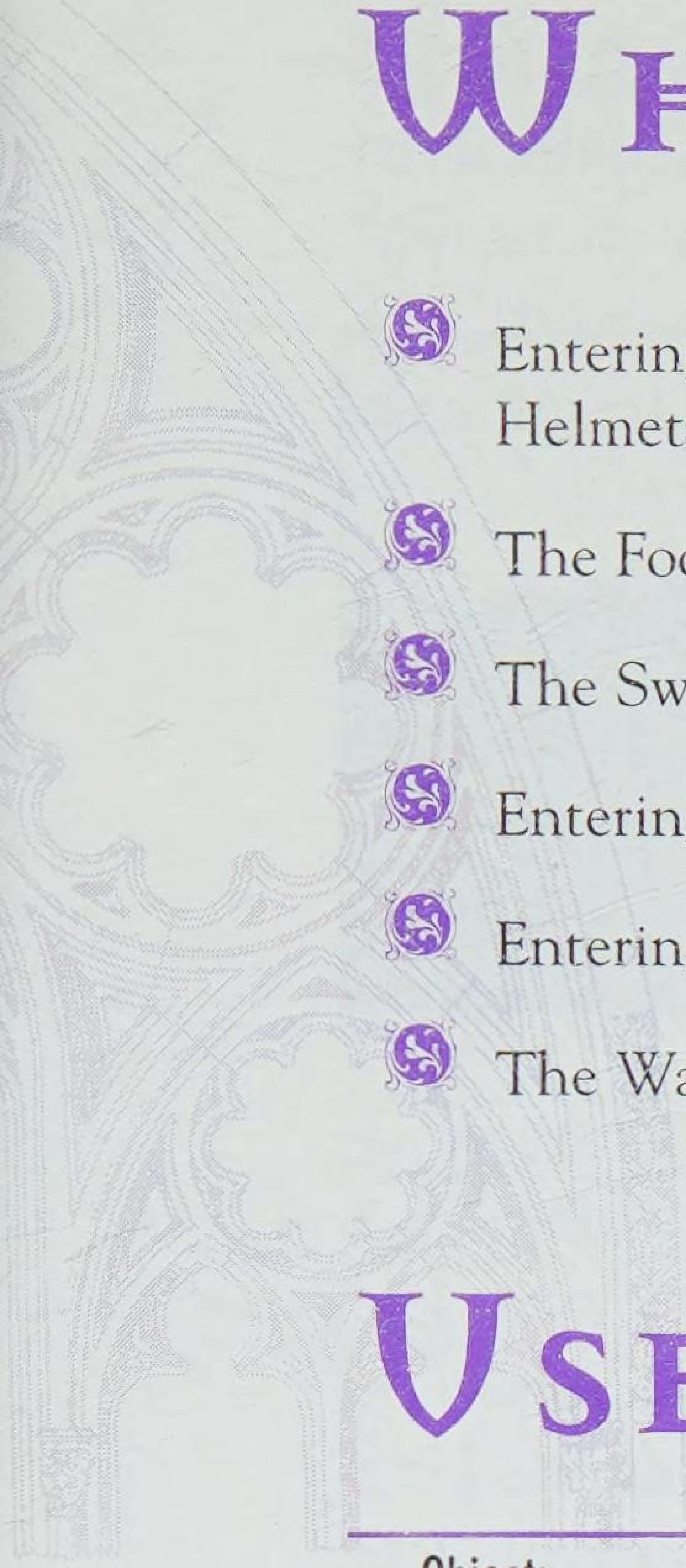


THE CASTLE OF GENERAL KAINE: QUEST FOR IRON



You are standing in front of the Orrery. Rotate the device until Murz—the larger red planet—is fully in the bright light. Let go of the mouse button and the Orrery whirls your character away.

General Kaine's base of power was his Castle, Irondune, and that's his Portal World. You must journey there to create the metal, iron, and to bring it back to him.



WHAT'S AHEAD

- Entering the War Room (The Helmets/Stained Glass Puzzle)
- The Foo Dog Puzzle
- The Sword Puzzle
- Entering the Armory
- Entering the Dungeon
- The War Room Puzzle
- Entering the Bunker
- The Battle Tank Puzzle
- Entering the Alchemy Lab
- The Reactor Cooling Pool Puzzle
- The Mold Puzzle
- Making Lead

USEFUL ITEMS

Object:	Location:	Use:
Sword Handle	Ballroom	Make complete sword
Sword Blade	Ballroom	Make complete sword
Sword	Made in Ballroom	Open Armory door
Gunpowder charge	Lucien's Bedroom (under armoire)	Fire Foo Dog cannon
Paintbrush	Lucien's Bedroom (easel)	Paint blank canvas
Vial	Kaine's Desk (secret compartment)	Open trunk lock
Thaddium	Armory	Power Battle tank
TED	Armory	Transport Thaddium
Mold	Created in Alchemy Lab	Create iron
Kaine's Symbol	Created in Cooling Pool Room	Kaine's metal

CRITICAL PATH

Welcome to the Castle of General Thaddeus Kaine. It was also the home of his son, Lucien. Here is where you will learn more about Kaine and Lucien's relationship. You will also discover some of Kaine's background, and the reason for his success as a soldier.

The Castle consists of three levels, one of which is initially hidden:

First Level:

Entry Hall
Armory
Ballroom

Second Level:

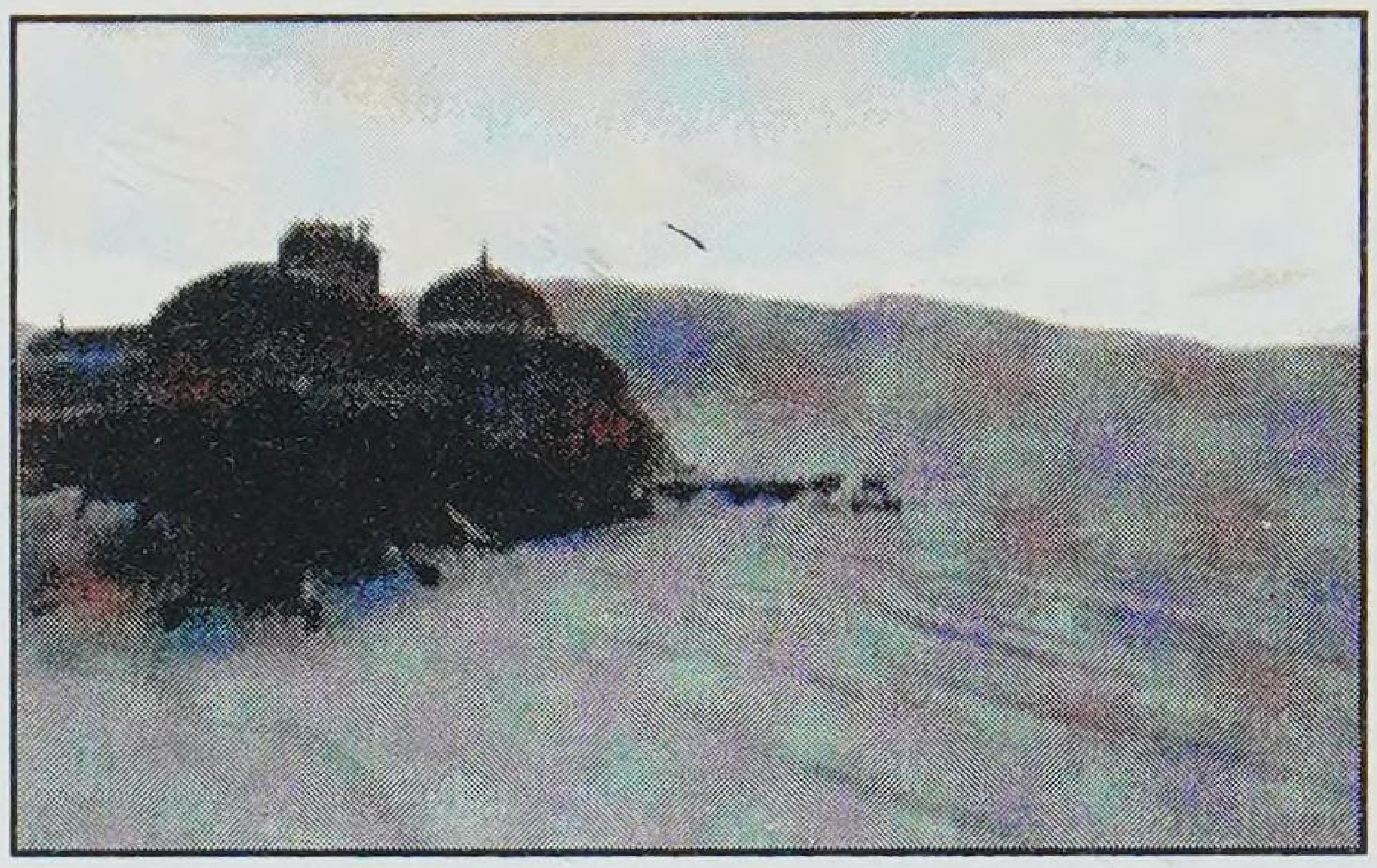
Second Level Corridor
Kaine's Bedroom
Lucien's Bedroom
Game Room

Basement Level:

Dungeon
Torture Room

Outside:

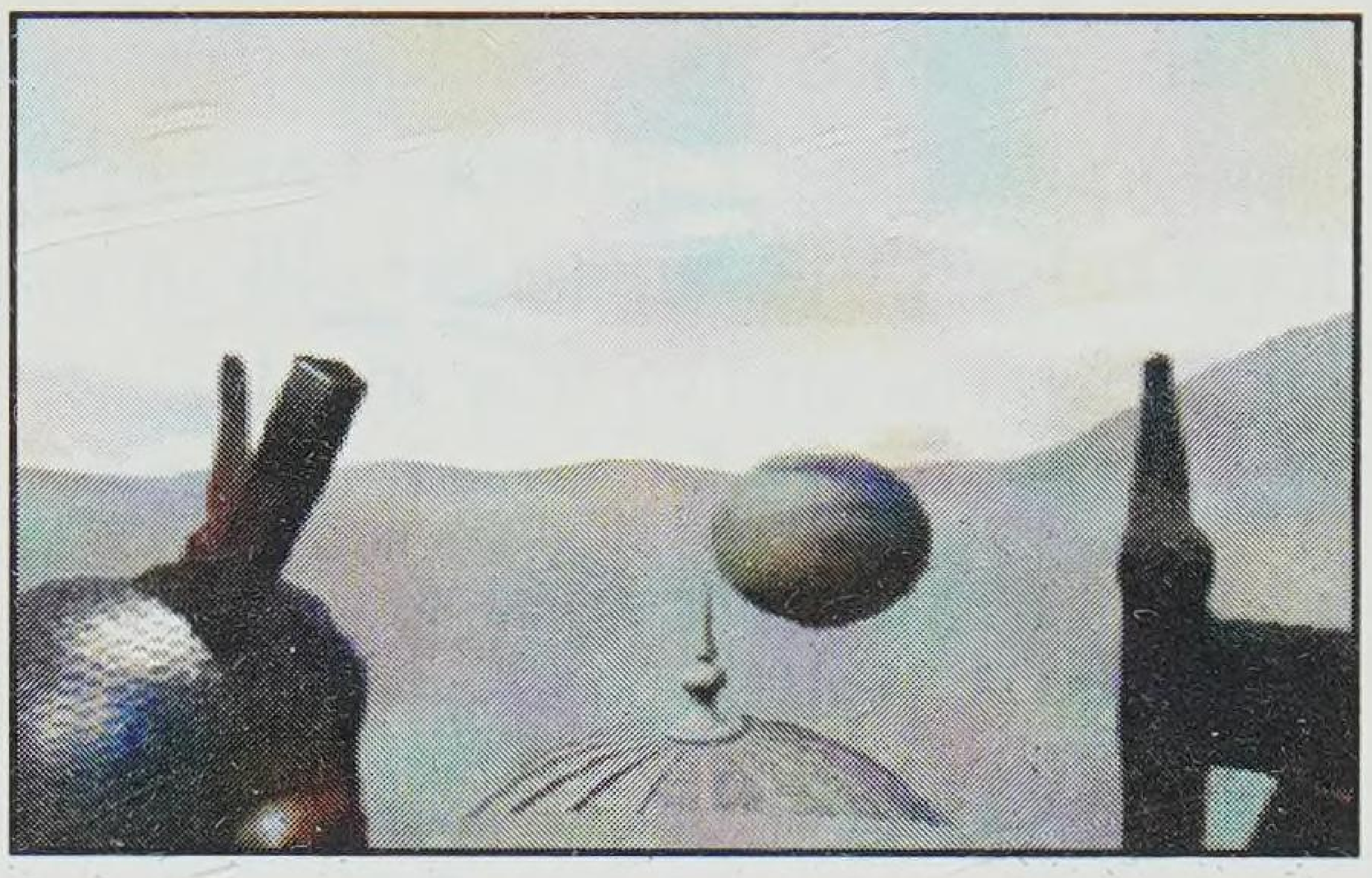
Battle Tank & Bunker
Alchemy Lab



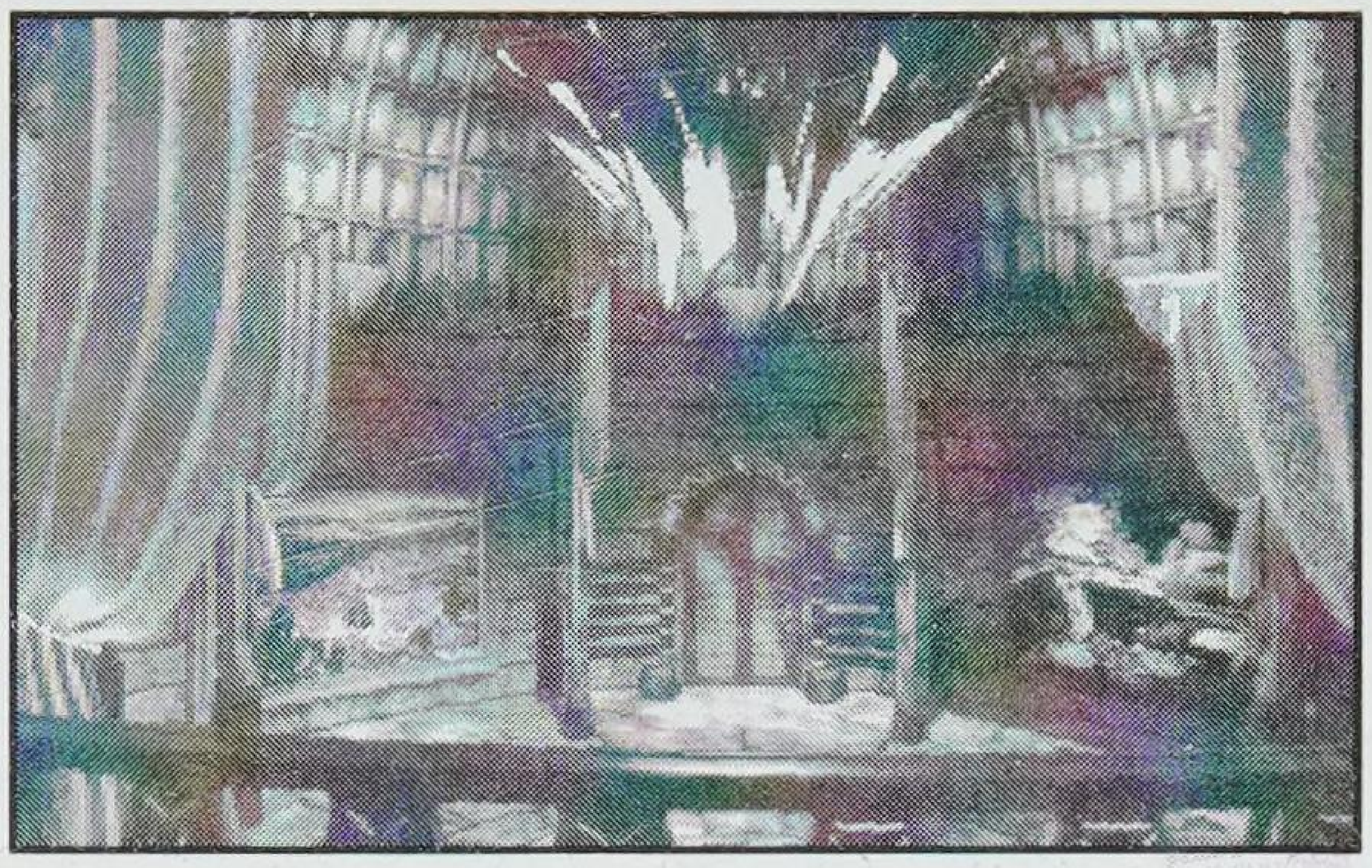
FROM THE ZORK NEMESIS DESIGN DOCS

"The player's POV speeds toward an enormous, fortress-like structure half-buried in the shifting sands of a limitless desert. The structure reminds the player of a Victorian greenhouse, but where the greenhouse would have had glass, this structure has thick plates of shell-pocked, corroded iron. Some of the upper levels of the structure have crumbled as if under a ferocious military assault. Sticking out from what appears to be the front of the building is a squat, zig-zag bunker with an enormous, tank-like vehicle parked at the end of the bunker.

The player ends her journey on a small porch hidden among the ironclad towers of the structure..."



Upon arrival, you are deposited on a small balcony. Desert dunes appear in an endless landscape and the sounds of war are heard all around. A representation of the planet Murz rotates above the balcony's balustrade (okay, the balcony's railing). If you'd like to return to the Temple of Agrippa, clicking on Murz will transport you back to the altar in the Dome Room. On the other hand, it's been a long trip to get here; you don't really want to go back now.



In front of you, on the left, is a lever. Pull it for an elevator ride down.

Step off the elevator. You are standing now on an interior balcony looking down on the Castle's entry hall. Stairs descend on both sides of you. Go Down on either side. In either case, when you're halfway down, you encounter a stairway going up off to your side. Continue past this until you reach the main floor—the Entry Hall.

Check out the **cannon**. It's a nice piece of interior decorating and I'll bet not many of your friends have one like it in their homes. Two giant paintings also decorate the area—one is of the battle for Flood Control Dam #3, the other a portrait of Dimwit Flathead's self-coronation. Both are significant moments in the history of Zork.

Other than returning upstairs, there are four doors you can examine in the Entry Hall.

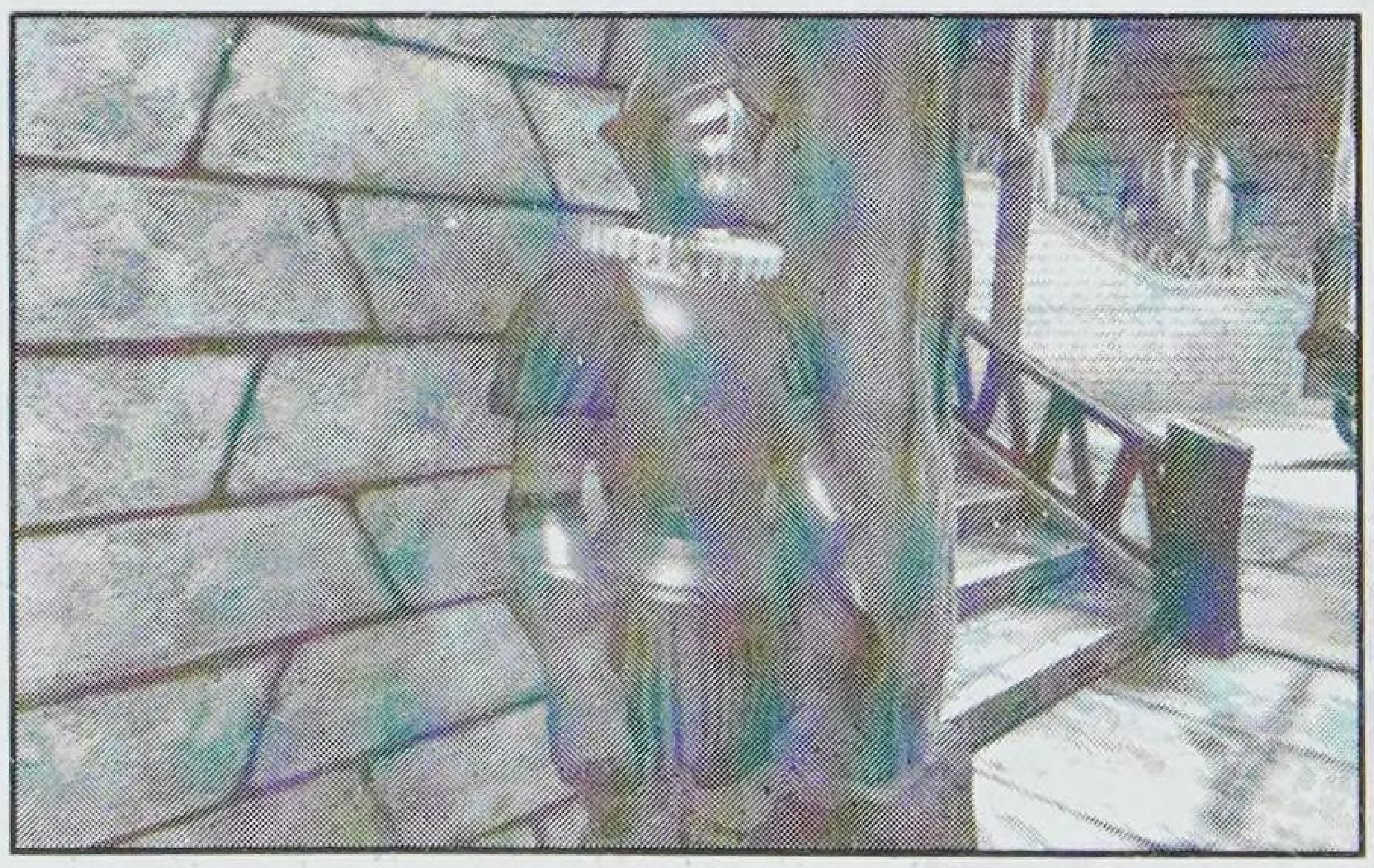
When you turn your back to the cannon, you see a pair of closed doors. Open them, and an old soldier warns you to stay inside. The Castle is under attack and it's too dangerous to go out. He then closes the doors on you. If you open them again, he gives you a different warning. There are a total of four warnings, but in no case are you allowed to leave. On the other side of the door is The Bunker, and you need to find another way to get to it.

NOTE:

The name the soldier calls you is "dumb hungus." This translates to part sheep, part hippopotamus. Hungus is a slow, stupid creature that nests in hot, squishy places such as jungle swamps.

There is a short corridor to the right of the portrait of King Dimwit. This leads to the Castle's Treasure Room. Go there. Examine the door—it is quite securely locked and will never open.

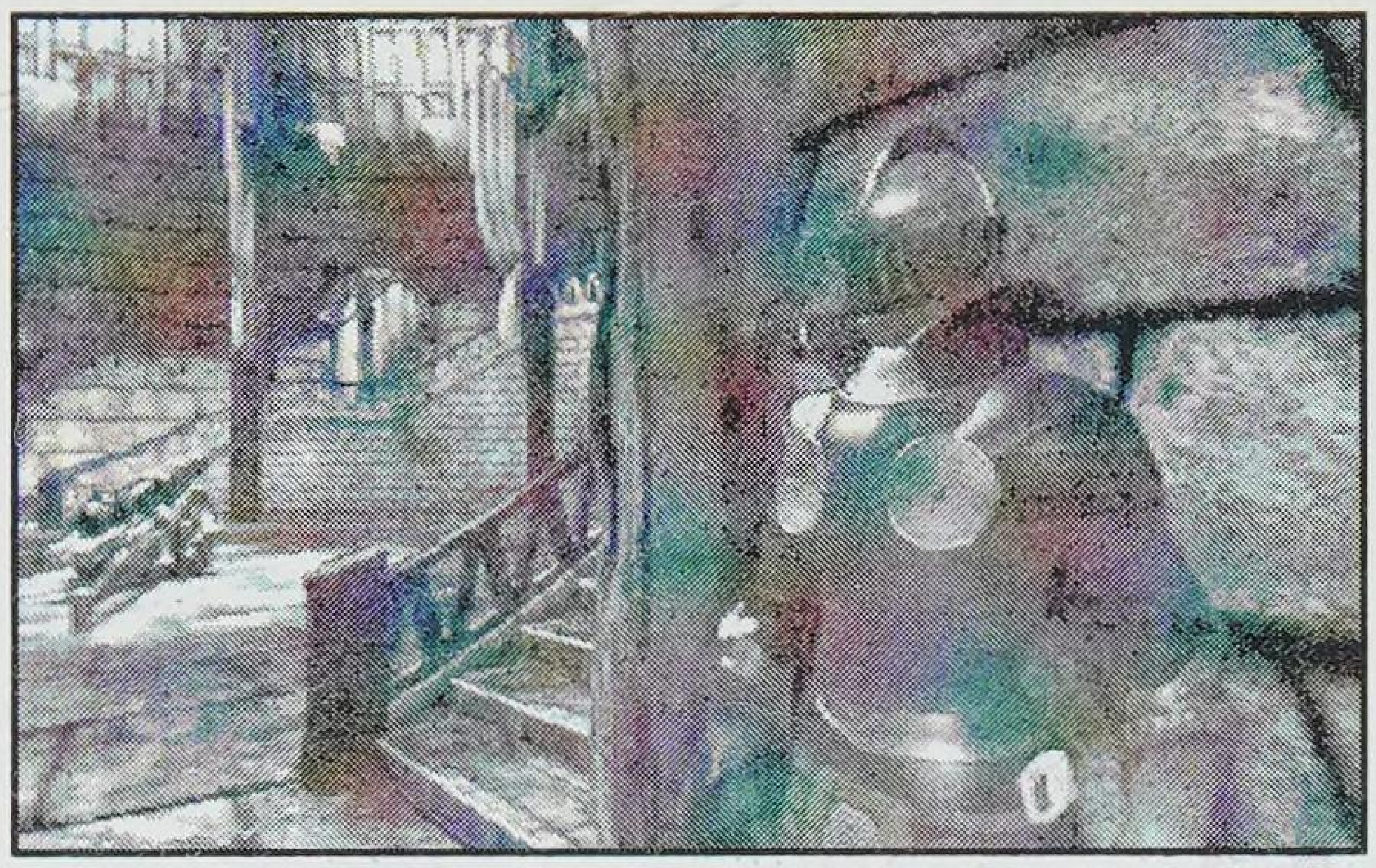
THE HELMETS/STAINED GLASS PUZZLE (PT. I)



This door has a suit of armor standing by it. Examine the armor closely—it is the armor of a Spanish Conquistador. Click on its helmet and the face mask opens. Click again and it closes. Remember where this armor is located. The visor is down. It is one of five different suits of armor you will find throughout the Castle—you need to note the location, style of armor, and visor status of each in order to reach the Castle Dungeon. To save a return trip here later, set the visor in the Up position.

NOTE:

When you do go around the Castle and adjust the visors, you will see instances of where the close-ups and long-shots of armor don't match. After you set the Conquistador to the Up position, when you step back the long-shot will show the visors as down. On the armor outside of Kaine's Bedroom, the visor is down when first seen, but is up in the close-up. Ignore what you see in the long-shots, it's the close-ups that matter.



Leave this location and go to the opposite side of the Entry Hall, where you find a short corridor to the left of the dam battle painting. This leads to the castle's Armory, where you encounter another locked door.

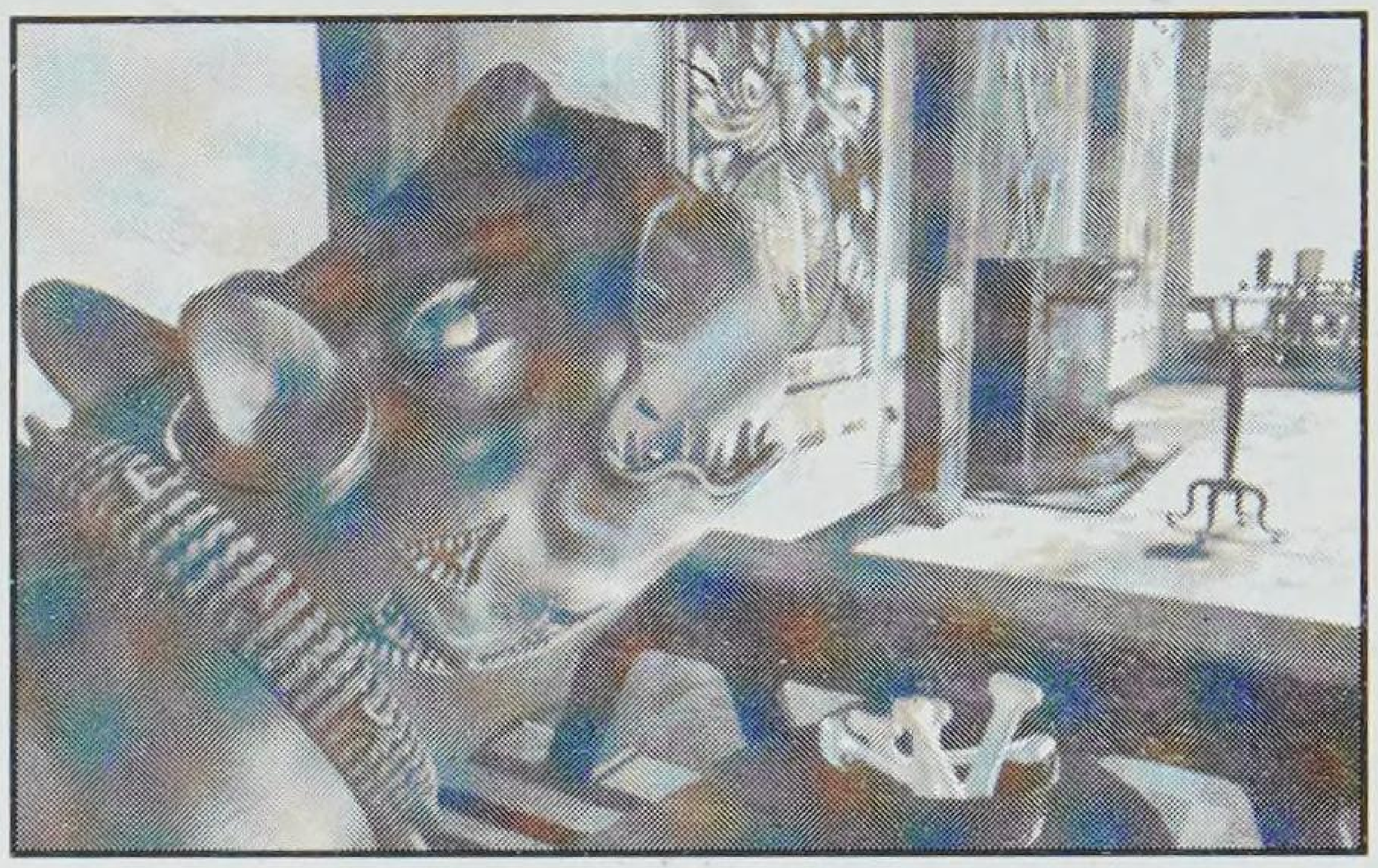
Once again, you find a suit of armor, this one belonging to a medieval knight. Note its location, style, and visor. Play with the visor if you'd like, but leave the visor in its original Down position.

THE SWORD PUZZLE (PT. I)

There is a second hot spot on this armor, on the scabbard. The scabbard is empty. Perhaps there is a sword somewhere that will fit into it.

The final unexplored area of the Entry Hall is through the open archway leading back under the balcony stairs. Go there now.

THE FOO DOG CANNON PUZZLE (PT. 1)

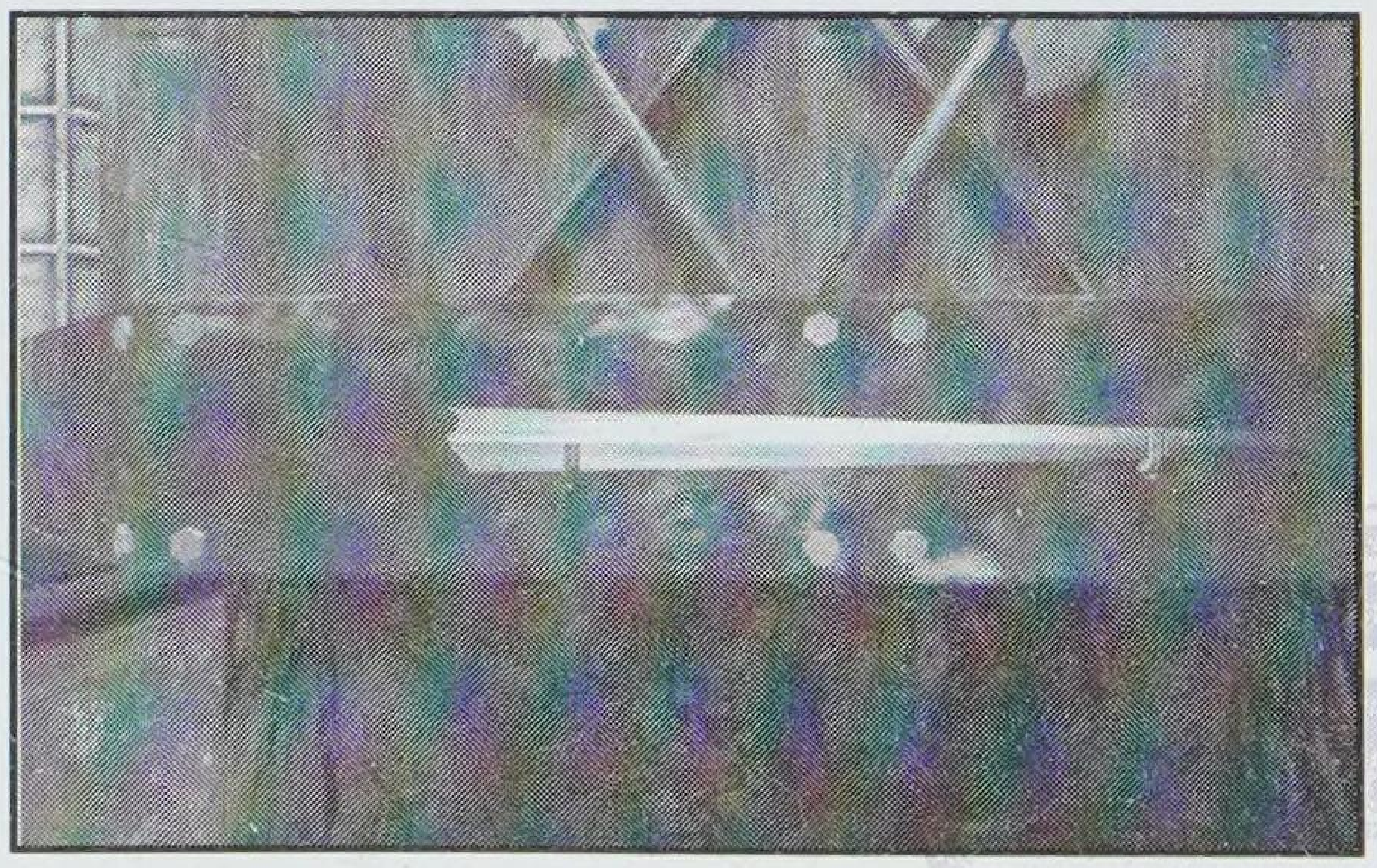


Passing through the archway leads you into the Ballroom. It's a large space, sparsely furnished except for a few chairs, the occasional occasional table, a grand piano, and (to your left as you enter) a brass dog and a bowl of brass doggie biscuits. This is a Foo Dog and a close look reveals the cannon barrel in its mouth. We'll return to Fido later.

THE SWORD PUZZLE (PT. 2)

As you enter, the occasional table on your right holds the pommel of a broken sword. Use this occasion to take it.

THE SWORD PUZZLE (PT. 3)



Once you have the handle, step down into the Ballroom and walk to its center. To your right, a stuffed moose head is on the wall; to your left is the fireplace mantel. Examine the mantle. The long, silvery shape below the mounted weapons is a sword blade. Click the sword handle to the left of the sword blade—it's movie time.

Gee, Lucien and his father liked each other a lot, didn't they?

Putting the pieces of the sword together generates a video sequence detailing Kaine's displeasure at his son choosing art over war. Goading his son into violence by doubting his manhood is his way of making the point quite clear, and of showing his displeasure over Lucien's affair with Alexandria. Lucien is mentally unable to kill his father, something Kaine was sure of all along.

NOTE:

There is a really nice transition out of the video here, as the sword Kaine clutches in his anger dissolves into the sword on the mantel. It's touches like these that are beginning to justify the word "movie" in the term "interactive movie."

THE SWORD PUZZLE (PT. 4)

Take the sword from the mantel. You've seen a suit of armor that might be able to use it.

There is nothing else to do in the Ballroom now. The door at the far end goes to Kaine's War Room, but it is locked.

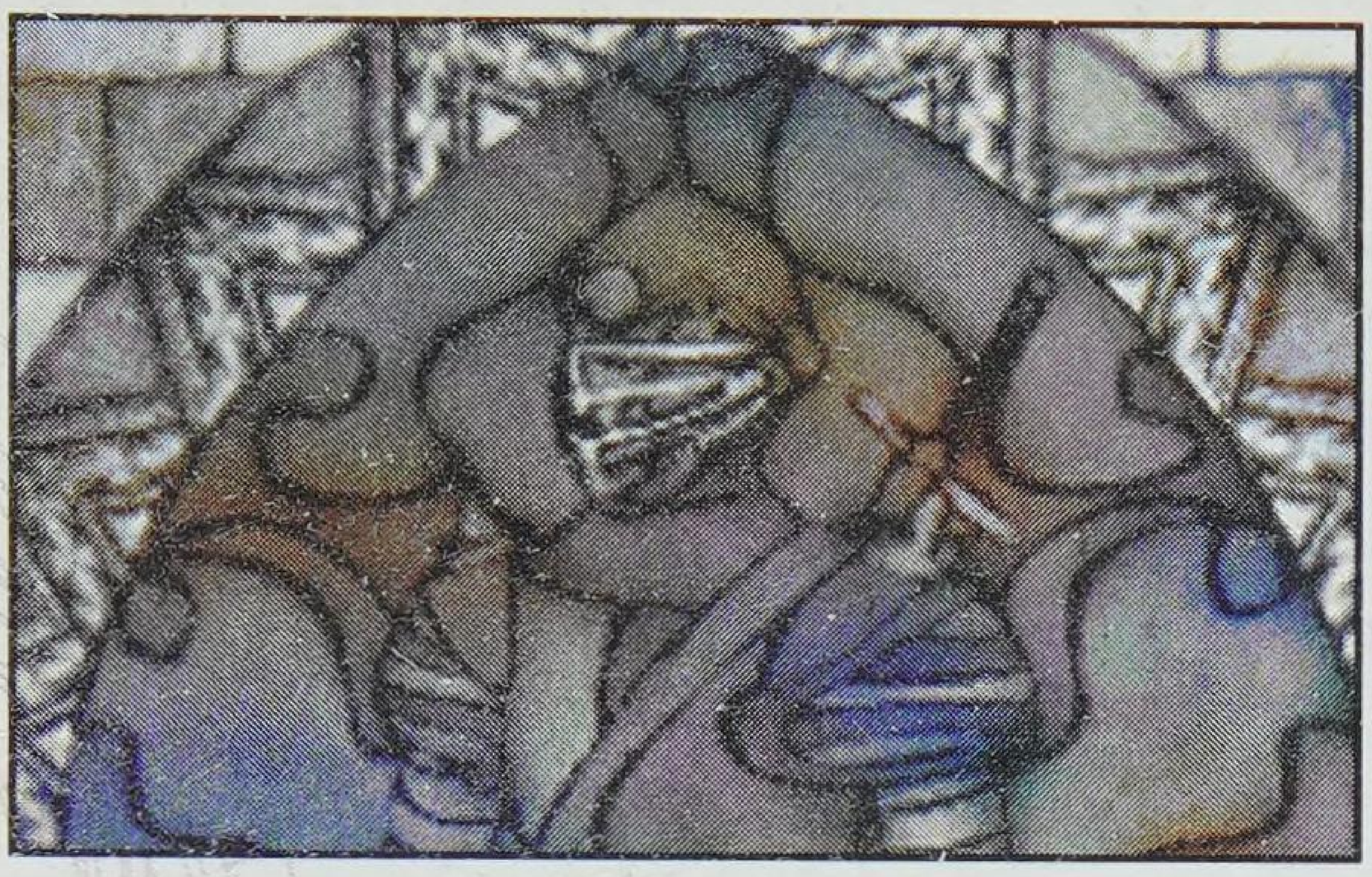
The Sword Puzzle (Pt. 5) & Entering the Armory

Return to the door outside of the Armory. Click the sword on the empty scabbard. The fit is good. Turn around—the Armory door is now open. Go inside.

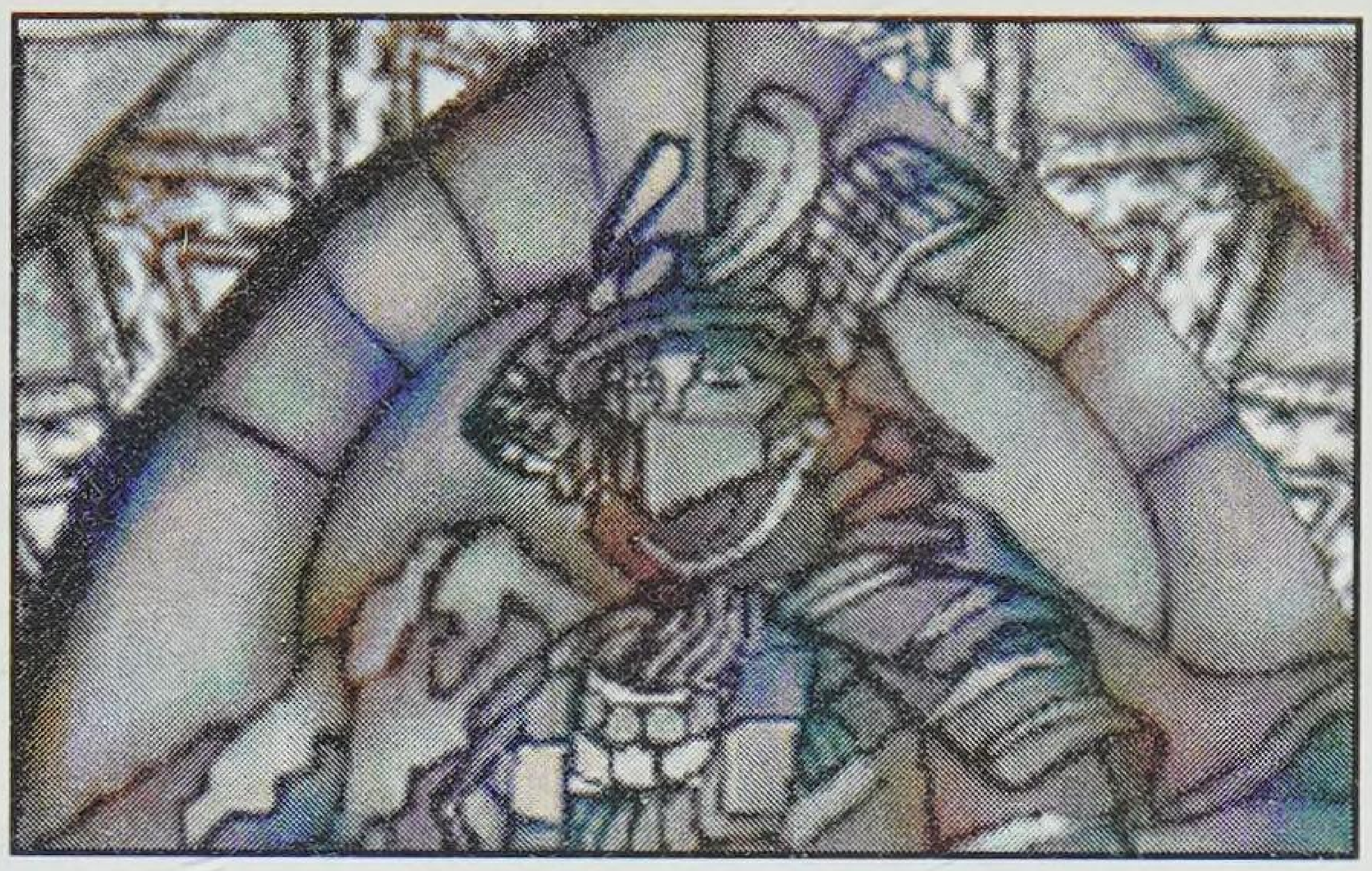
While the Armory contains Kaine's collection of weapons—modern, ancient, and futuristic (at least to the General)—the room is dominated by a series of five stained glass windows. Look at each window individually.

The Helmets/Stained Glass Puzzle (Pt. 2)

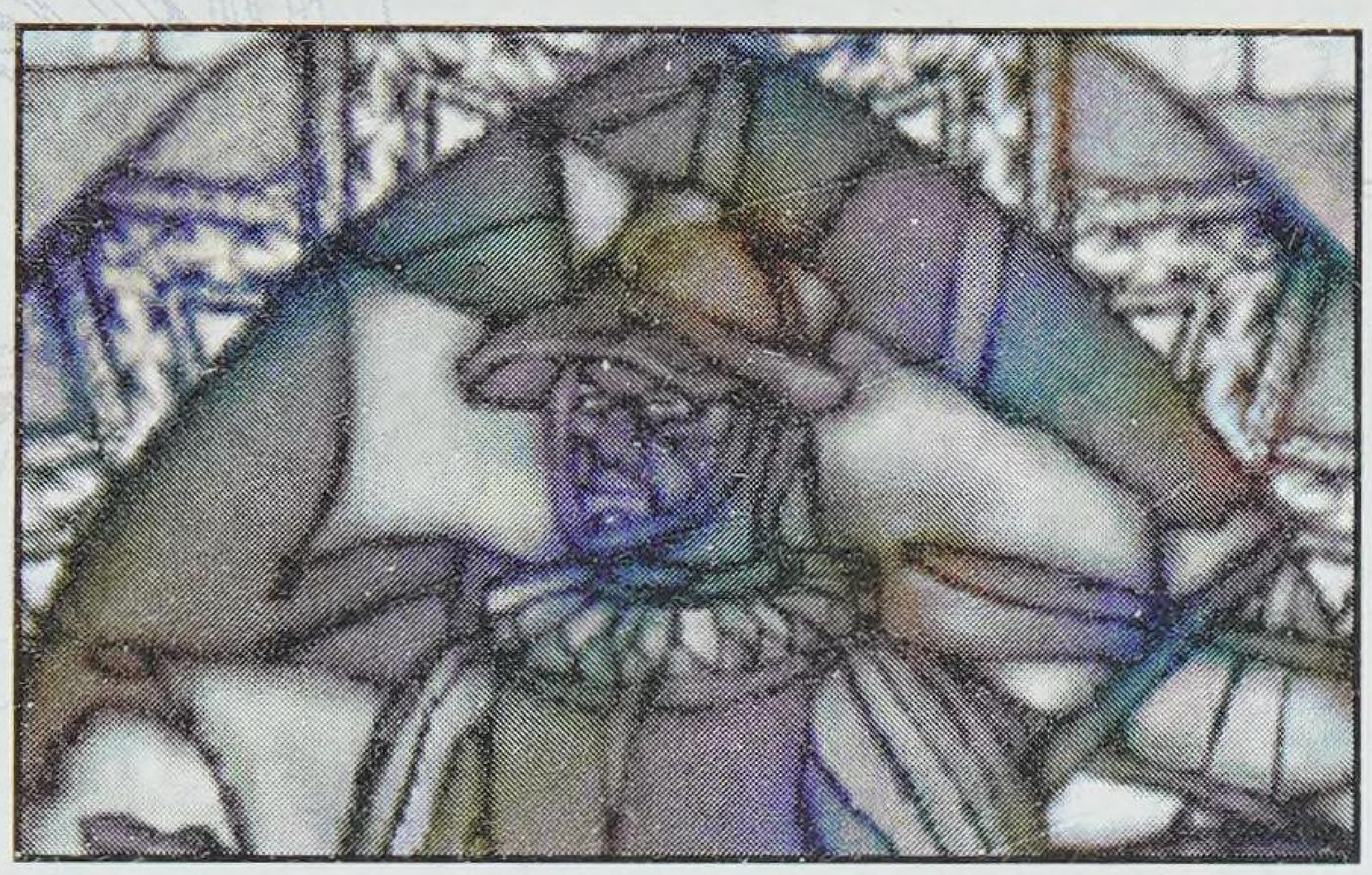
Each window contains a representation of different warriors in armor. They correspond to the different suits of armor in the Castle. From left to right, they are:



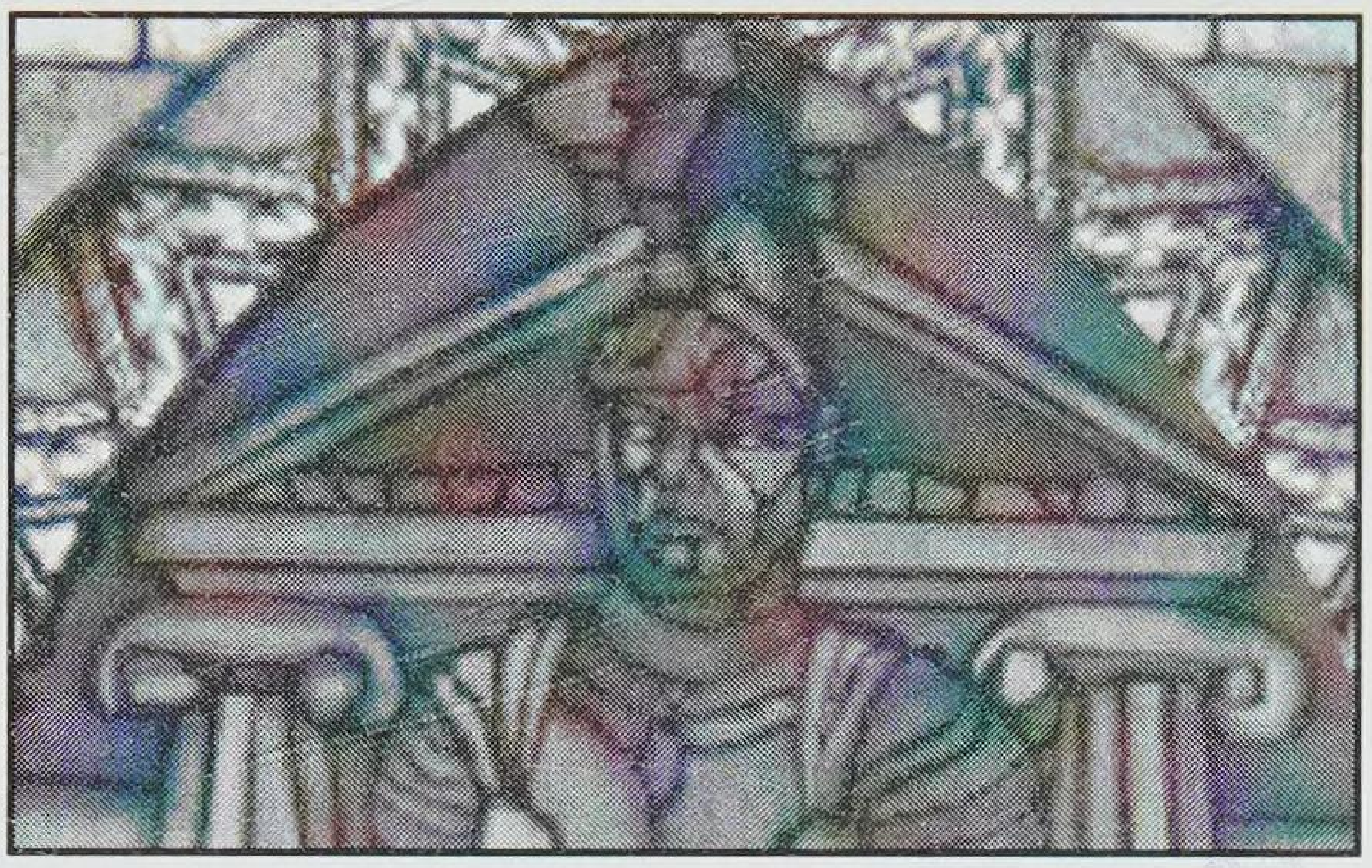
Armor of the Hundred Years' War; the visor is down.



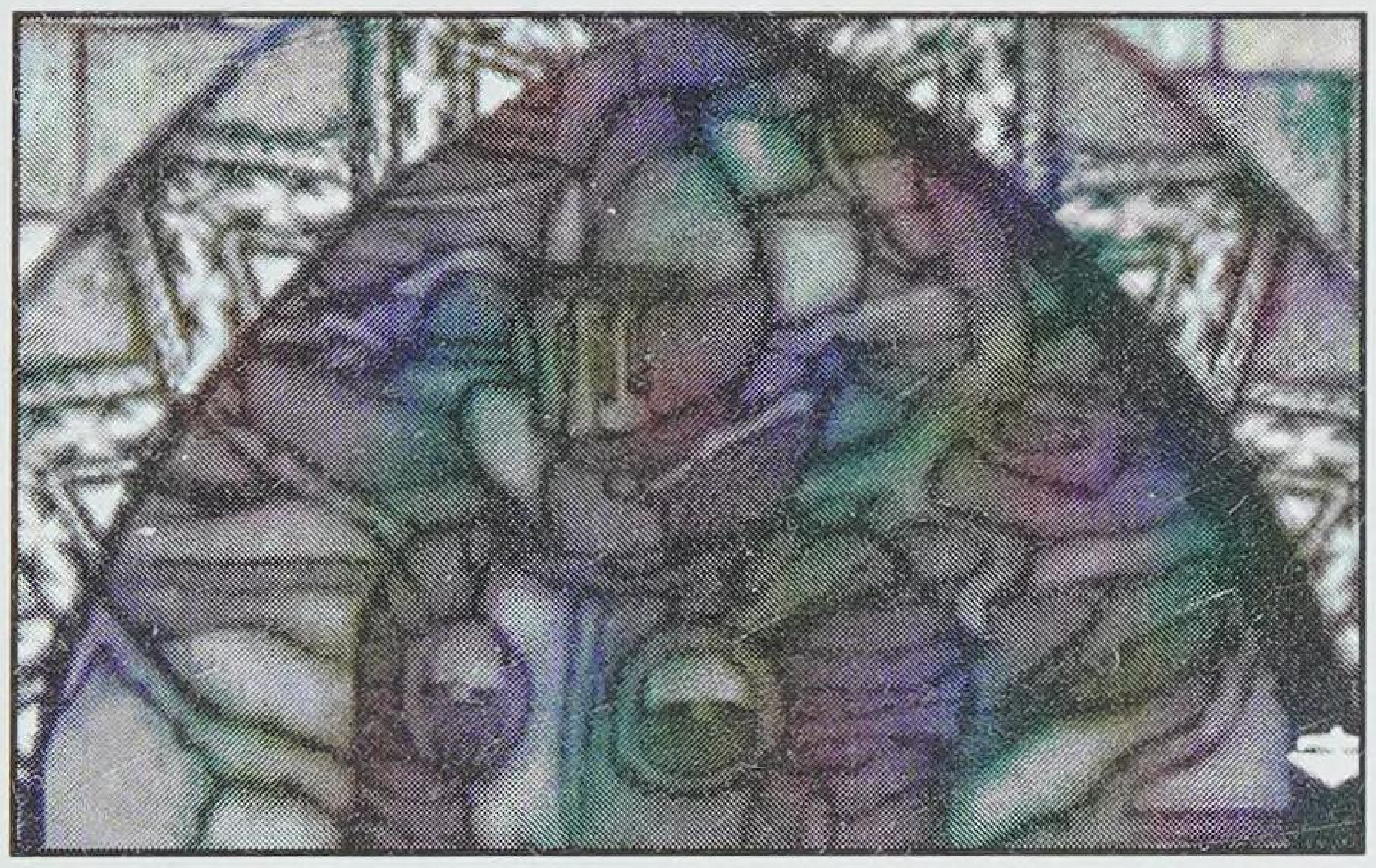
Samurai Armor; the visor is down.



Conquistador Armor; the visor is up.



Roman Armor; the visor is up.



Medieval Armor; the visor is down.

The visors on the different suits of armor around the Castle need to be set the same way that they appear in the stained glass. When that task is accomplished, you will be able to enter the Dungeon.

For reference, the locations of the various armors are:

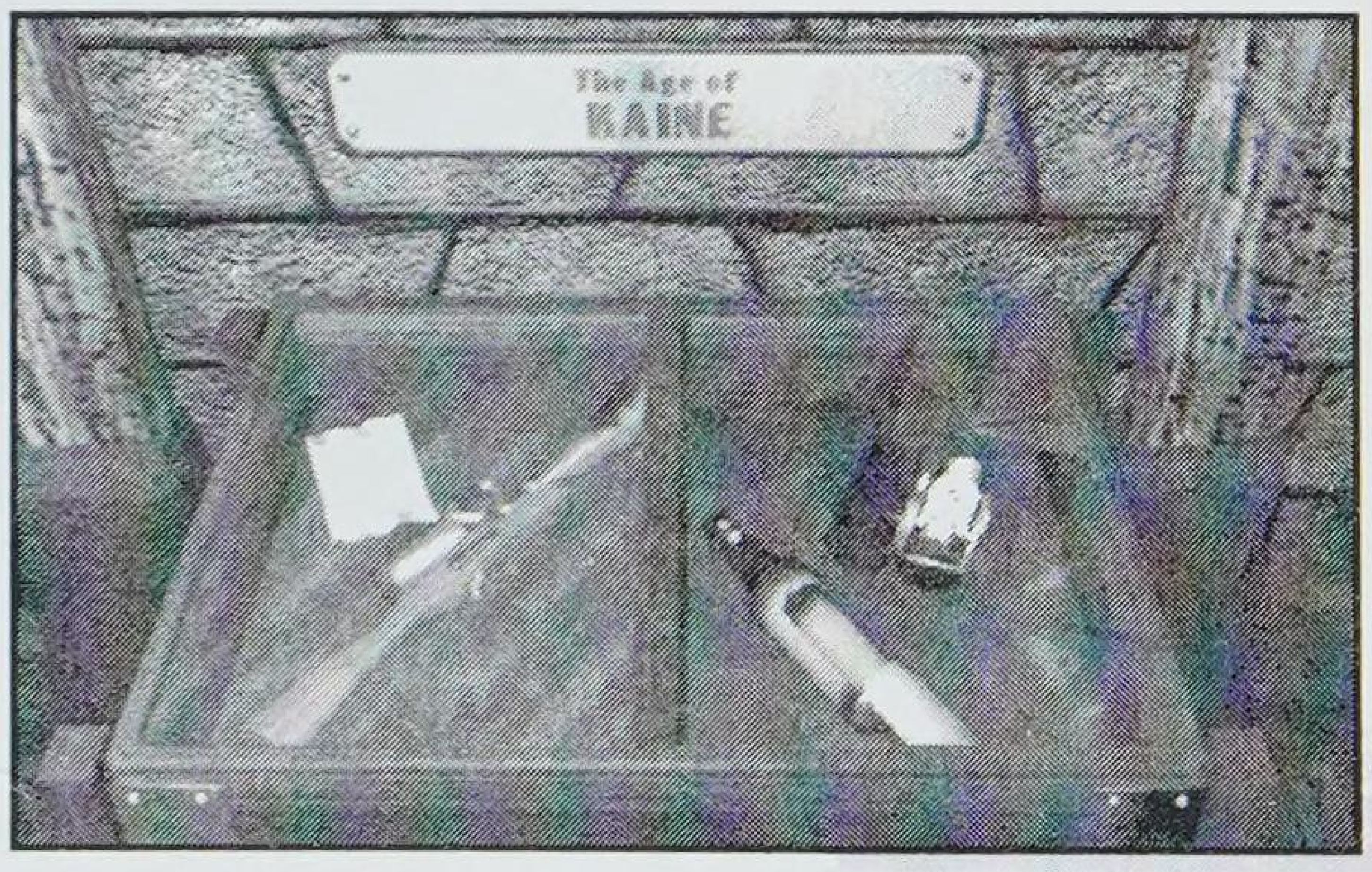
Armor Type:	**Location:**
Hundred Years' War	Outside Kaine's Bedroom
Conquistador	Outside Treasure Room
Roman	Outside Lucien's Bedroom
Medieval	Outside Armory
Samurai	Inside Armory

Turn Left when you leave the close-ups of the stained glass, and you see the door to the Dungeon. A suit of Samurai armor stands next to the door. The visor on this armor is already the way it is supposed to be to complete the puzzle.

To finish up in here (for the time being, anyway), walk around the room and look at the various displays. The displays are of weapons—ancient, modern, and futuristic. Some are wall-mounted, and others are in cases.

The final display to look at is Kaine's. (He does think highly of himself, doesn't he?) Save the game now, in case you space out and forget to follow our directions—this sequence can kill the character.

THE BATTLE TANK PUZZLE (PT. I)



There are two hot spots active in Kaine's display case, and the case's glass has been broken. Click on the dark cylinder at the upper-right of the display. The cylinder opens and you see something glowing inside—it has what appears to be a "Radioactive" symbol on it. If you stare long enough, you hear a warning voice saying that Thaddium particles have been detected and that fatality is predicted.

Thaddium? As in General *Thaddeus* Kaine? It's a killer, so you'd better close its container back up. Click on the lid to do so—if you click on the Thaddium, you'll pick it up. You have slightly more time than the 45 seconds the warning voice gives you—more like a minute.

The bottle-like item in the display is *TED (Thaddium Elemental Diverter)*. Click on its red light and it opens, giving you a perfectly safe way to carry Thaddium around.

There's one small problem—TED is cracked and unstable. After you put the Thaddium inside it (and close it up), a 90-second timer starts. When the time runs out, everything within five miles goes Boom! That includes you-know-who. Of course, if you put the Thaddium into TED and don't close it up…

You will need to move the Thaddium later. For now, make sure that the Thaddium is in its container and that the container is closed. You're finished, for the moment, in the Armory.

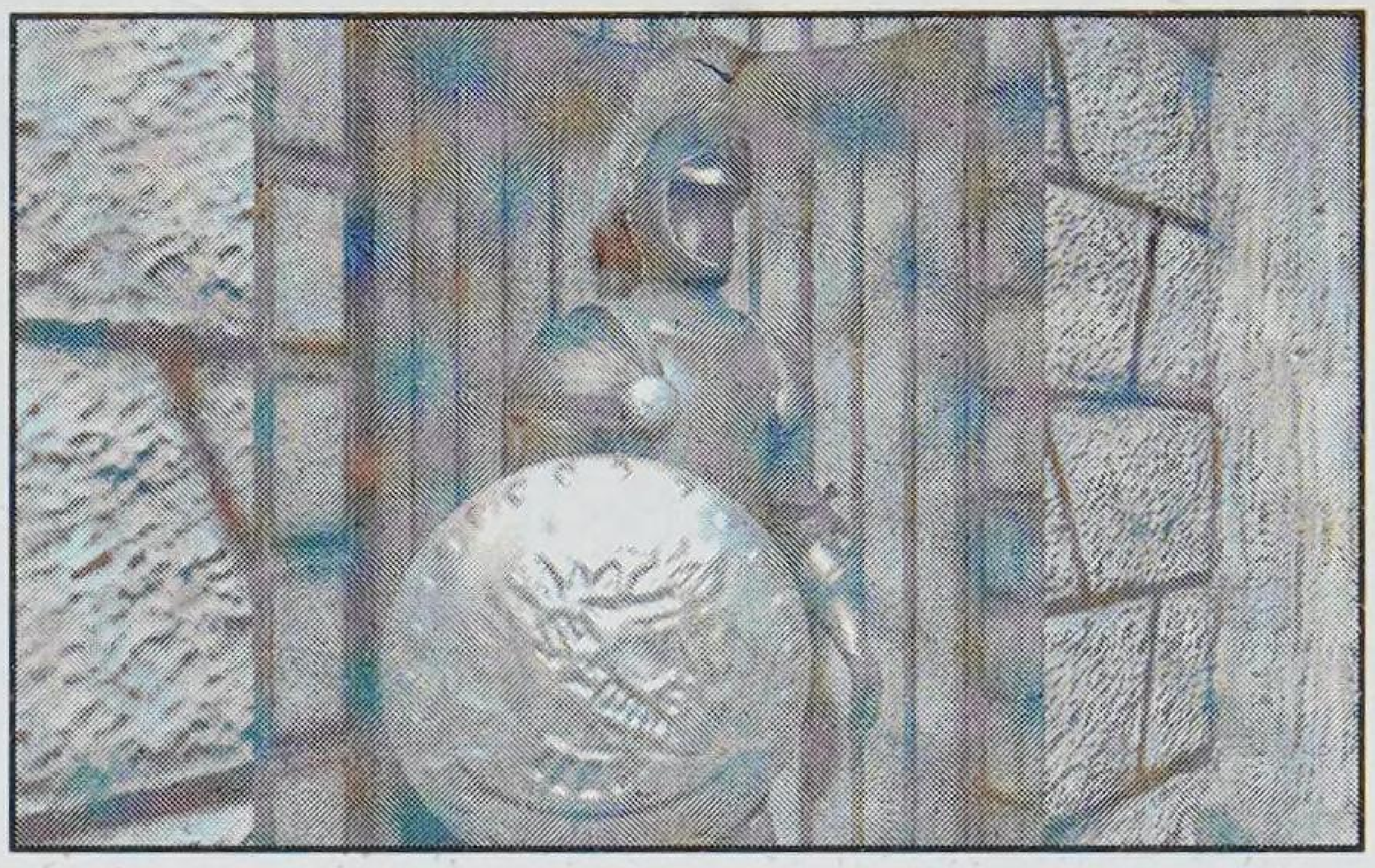
THE HELMETS/STAINED GLASS PUZZLE (PT. 3)

There are three suits of armor that need their visors adjusted. As you leave the Armory, make sure that the medieval armor visor is down. It should be set that way already, but it never hurts to make sure.

If you didn't do so earlier, set the Conquistador's visor to the Up position. The final two suits of armor are on the second floor.

To get there, go up the stairs next to the hall leading into the Armory. At the landing, turn Right and continue climbing to the next landing.

THE HELMETS/STAINED GLASS PUZZLE (PT. 4)

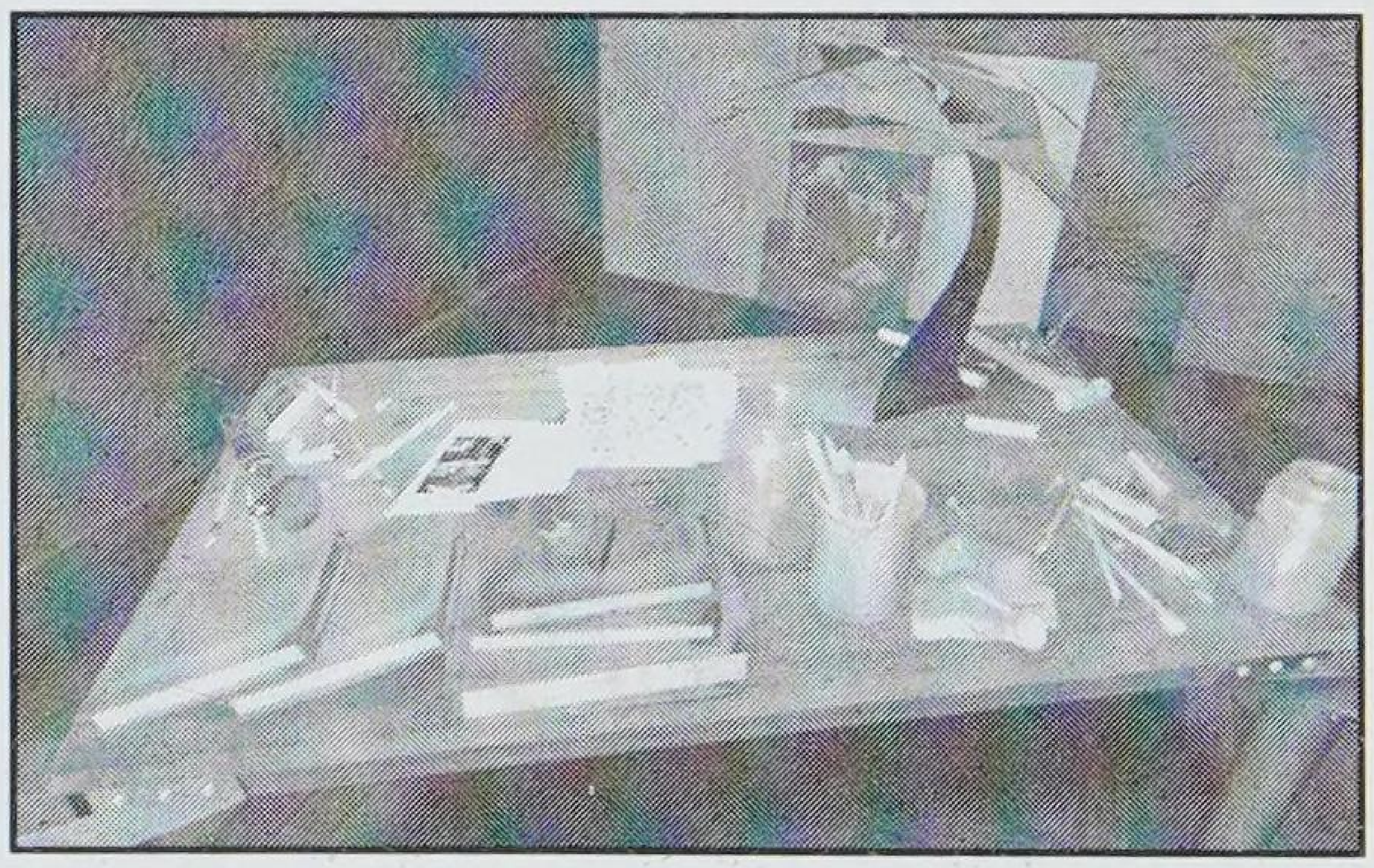


You should now be outside Lucien's Bedroom. Stairs continue up to your left, and there is a permanently locked door in the vicinity.

To your right is a suit of armor; it's Roman, but of a very rare variety. The visor is down. According to the stained glass directions, raise this visor to the Up position.

Turn Left and enter Lucien's Bedroom.

Lucien's Bedroom has a spartan appearance, not unlike the clichè of a starving artist's garret. Move Forward to the table on the far side of the room and go to the close-up view. This table seems to have served as Lucien's desk.



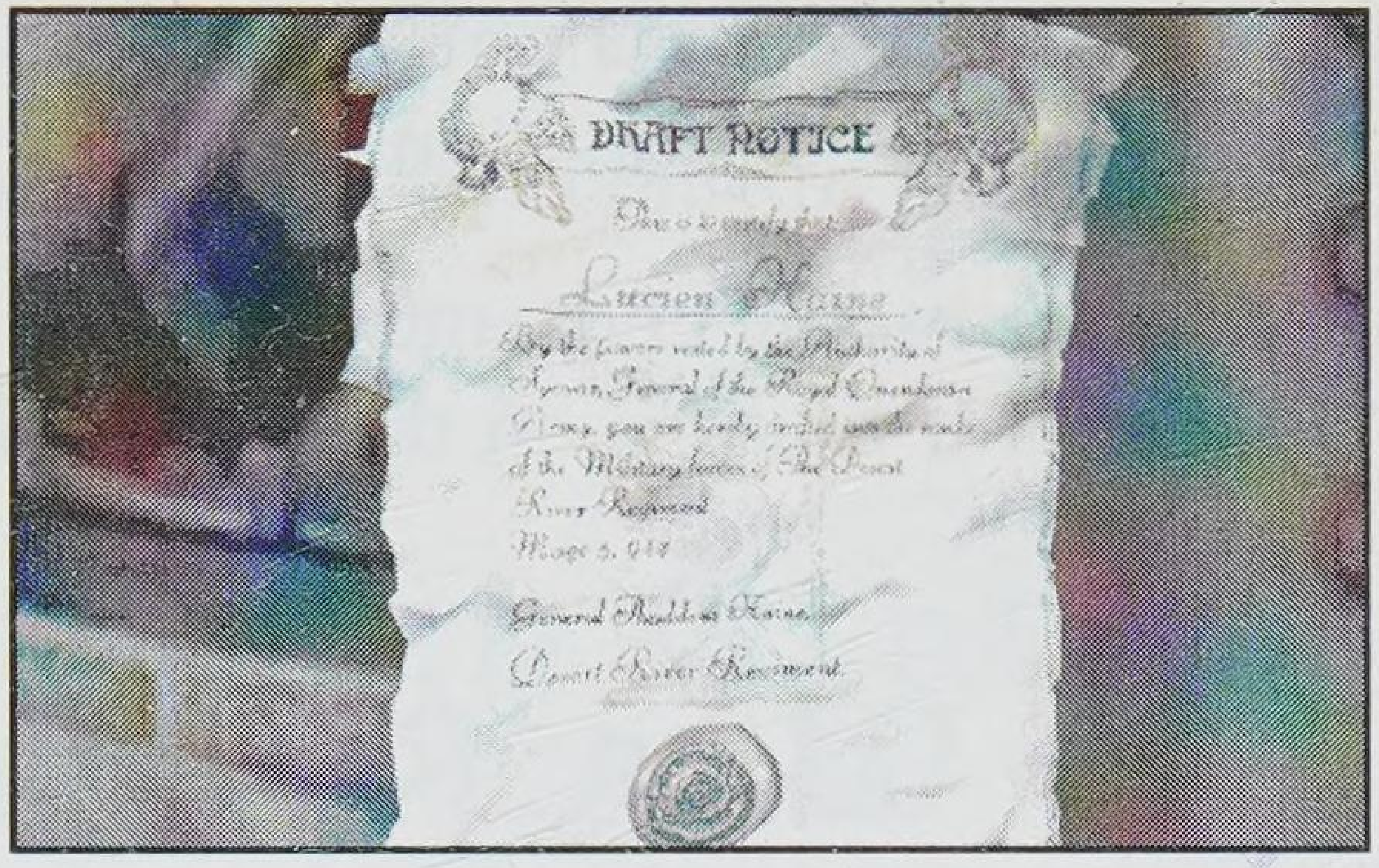
The pile of papers in the center of the table are letters from Alexandria to Lucien. They tell of her love for him, her nightmares, her confusion about his relationship with Kaine, and her fear for her father's health. She has begged her father (Malveaux) to marry them, and urges Lucien to run away with her. There is also a ticket for Lucien to attend her Harmony of the Spheres recital at the Conservatory.

NOTE:

The theater ticket is for Box C, the same box you will sit in when you view the recital.

Look at the photograph on the table. Thaddium is dangerous stuff, all right. The cloud looks familiar. This, by the way, is what will happen to your character if Thaddium is carried around in the TED for too long.

From the desk, turn Left. The door you see leads to the Castle Game Room, but you can't get there from here. Go to the left side of Lucien's bed.

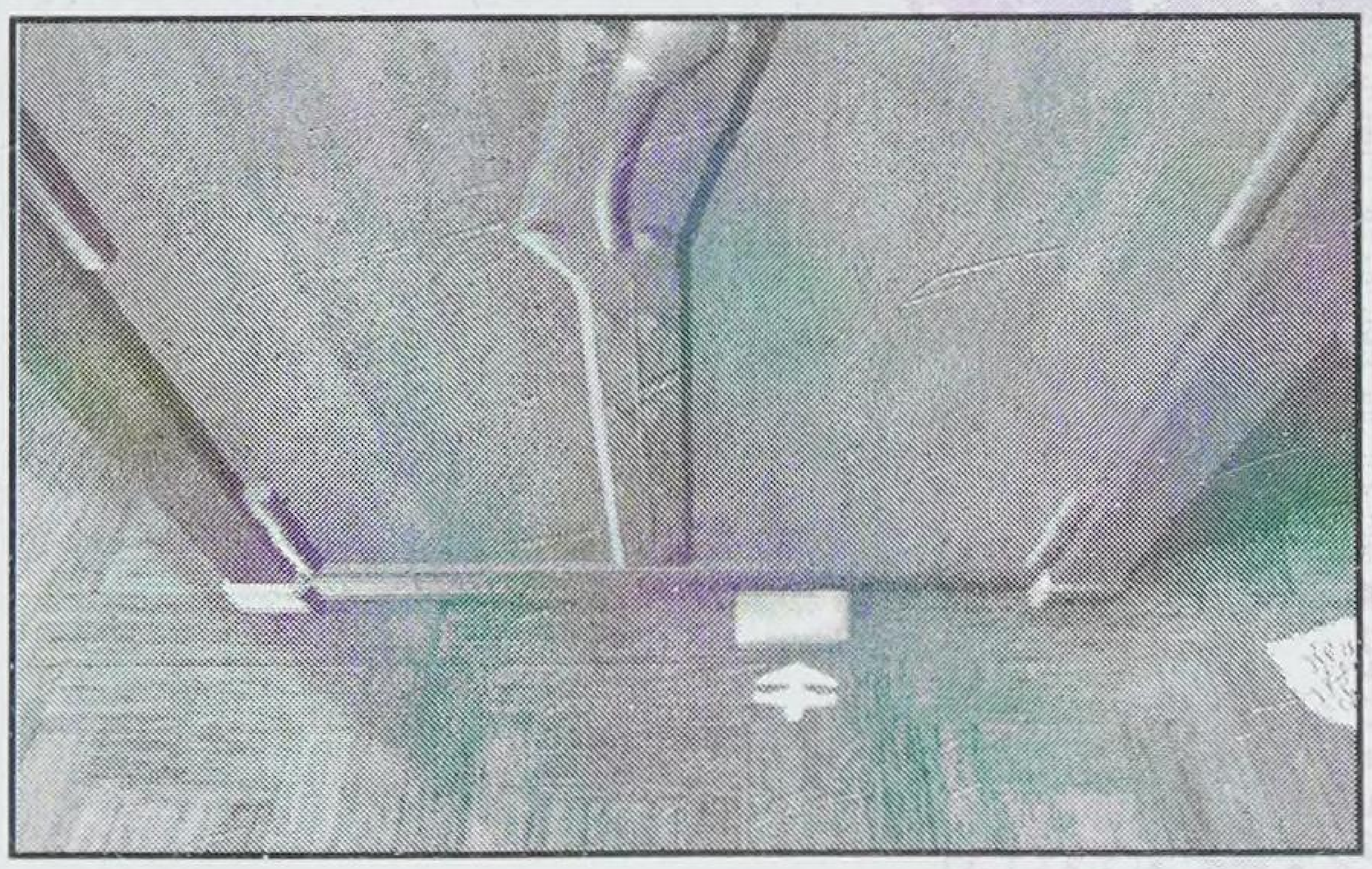

DRAFT NOTICE

There is a mirror on the wall with a piece of paper stuck into its lower-right corner. Look at it. Not only is it Lucien's draft notice, but it was signed by his father. Kaine was serious, it seems, about Lucien becoming a soldier. Perhaps the family motto is: *The family that slays together, stays together.*

NOTE:

If you look carefully, the draft notice is on the left side of the mirror in the long-shot, but on the right side in the close-up.

THE FOO DOG CANNON PUZZLE (PT. 2)



Face the armoire again. Look down. Take the white object that's sticking out from under the armoire. The object doesn't look like much from a distance, but up close and personal it's a gunpowder charge. Take the gunpowder.

The note will clue you to the fact that broken swords can be repaired and placed into scabbards. Return to in front of the table and turn Right.

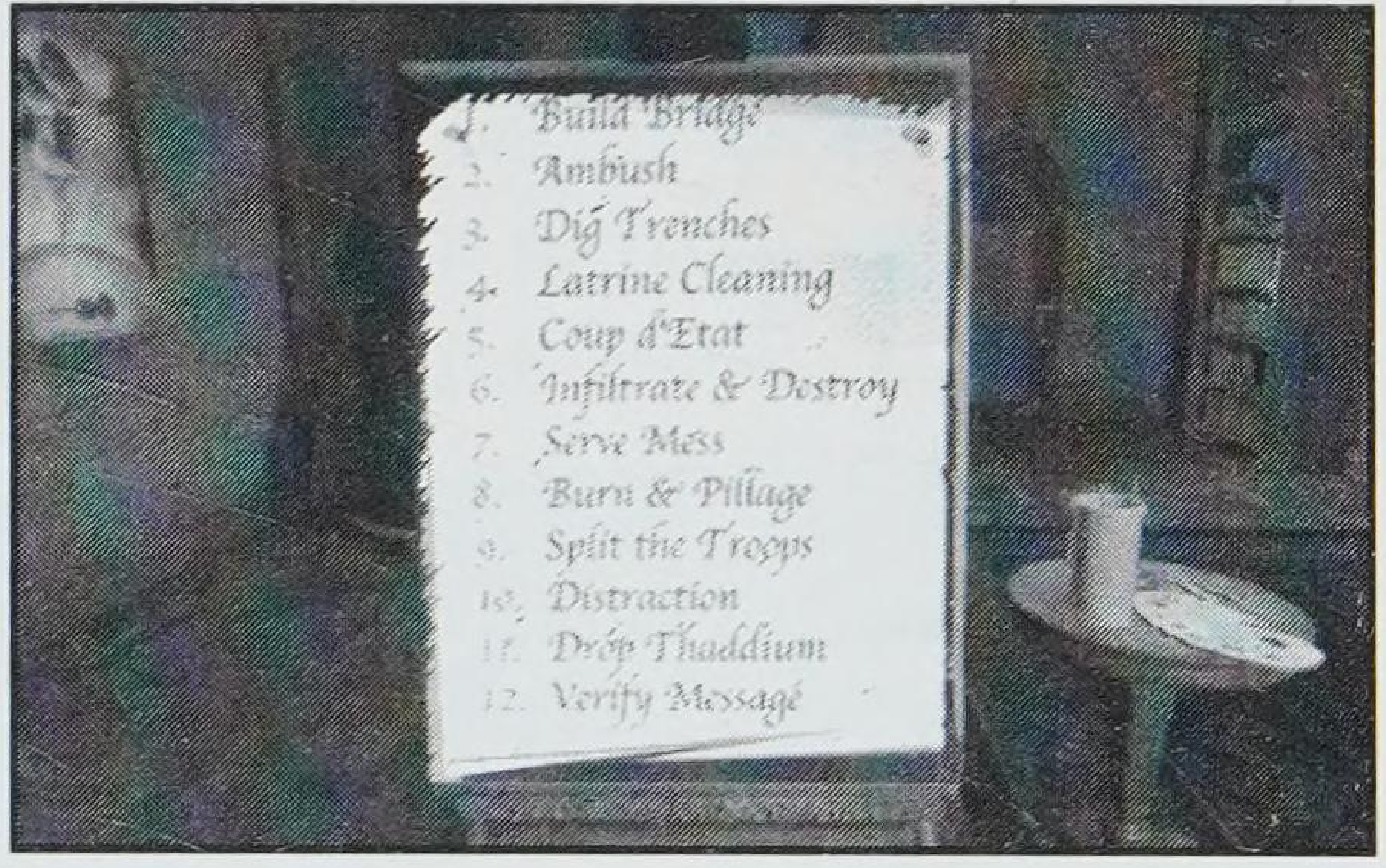
You should now be facing Lucien's work area, the place where he did his painting. There is a large easel holding a blank canvas, and next to it a small table containing brushes and paints. Click on the table and prepare for another flashback.

The video sequence that follows begins with Lucien painting a nude Alexandria. Kaine enters and there is yet another tense confrontation between him and his son, this time specifically over Alexandria. Kaine's family is quite dysfunctional.

When the movie ends, move around and stand in front of the blank canvas. A paint brush is on the tray of the easel.

THE WAR ROOM PUZZLE (PT. I)

Pick up the paintbrush and begin painting. Click on the mouse button, hold it down, and run it across the canvas. Do this until the canvas is filled.



1. Build Bridge
2. Ambush
3. Dig Trenches
4. Latrine Cleaning
5. Coup d'Etat
6. Infiltrate & Destroy
7. Serve Mess
8. Burn & Pillage
9. Split the Troops
10. Distraction
11. Drop Thaddium
12. Verify Message

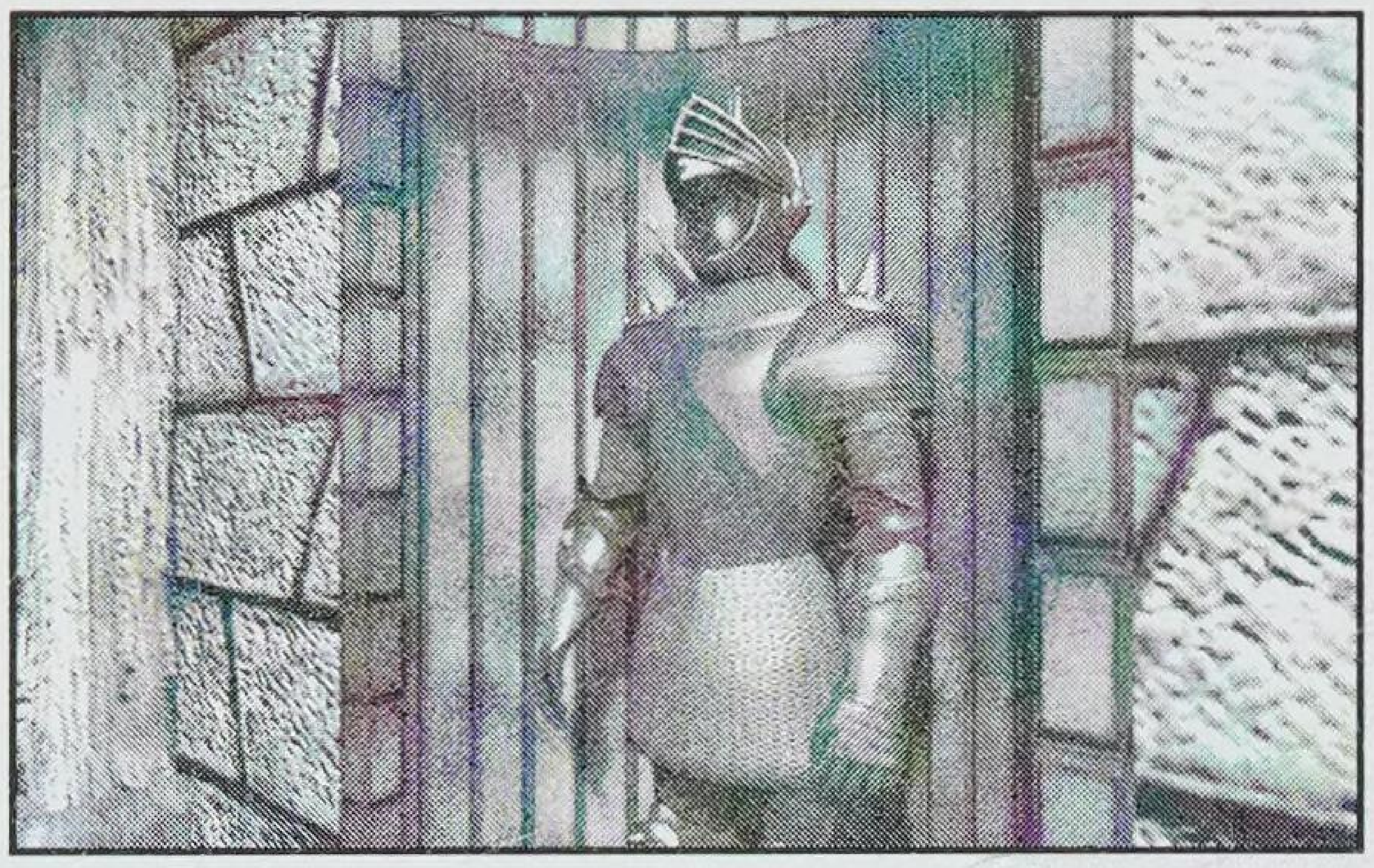
The list is of General Kaine's different tactical options for winning the battle going on outside the Castle. What's important is the *number* attached to the different options on the list—it's the solution to the War Room Puzzle. The solution will be given to you again in the Dungeon, but we'll leave the screen shot here for your later reference.

Leave the easel and look at the painting next to the fireplace. Alexandria and Lucien are the couple on the wall. The partially burned painting in the fireplace is also Alexandria.

Leave the bedroom via the front door. Turn Right and go up the stairs. At the top, to the right, is the front door to the Game Room. Leave it. Continue down the stairs until you come to another suit of armor.

THE HELMETS/STAINED GLASS PUZZLE (PT. 5)

This is the last of the five armor suits, the one from the Hundred Years' War. Despite what the long-shot shows, set the visor to the Down position. You should be able to hear the sound of the Dungeon door opening.



The door to the left of the armor cannot be opened. If you continue down the stairs, you will return to the Entry Hall, thus having completed a loop from where you started going up.

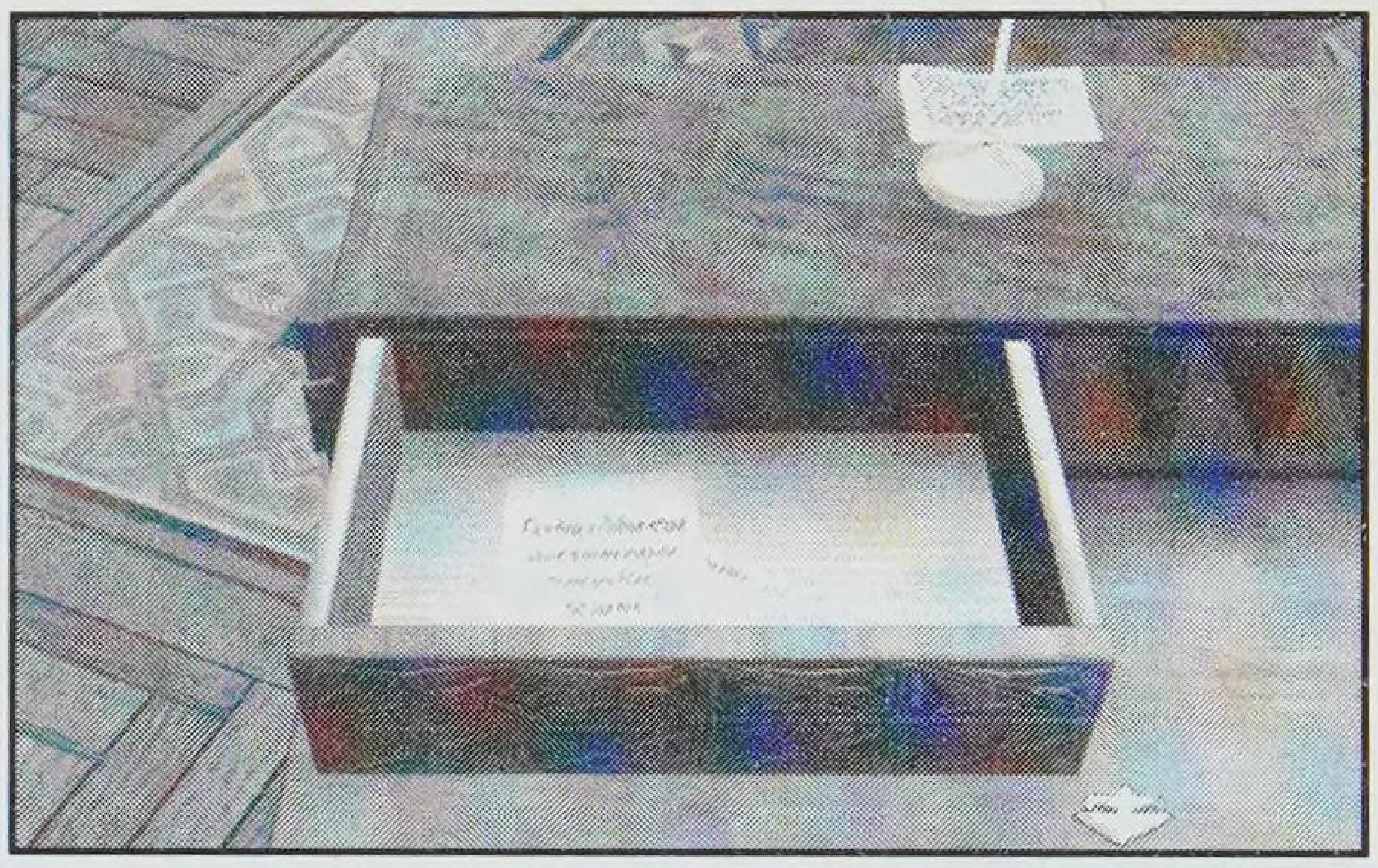
To the right is an open doorway. Use it to enter Kaine's Bedroom. There's a lot to do in here.

Kaine's Bedroom befits a soldier—it's utilitarian with few comforts.

In front of you is the General's bed with a large trunk at its foot. Off to the left is a campaign desk. Move Forward to the bed and turn Left.

A bayonet has been stabbed into the back of the desk, impaling a note reminding the General to "Order More Nitro."

Move to the front of the desk. There's another note stuck on a letter spike that's on the desk. It concerns the war that the General was waging, a dig at Lucien by the other side's leader, and another mention of the power of Thaddium.



Kaine's desk also contains two secret compartments built into the desk's shelf. Open the secret compartment on the left side.

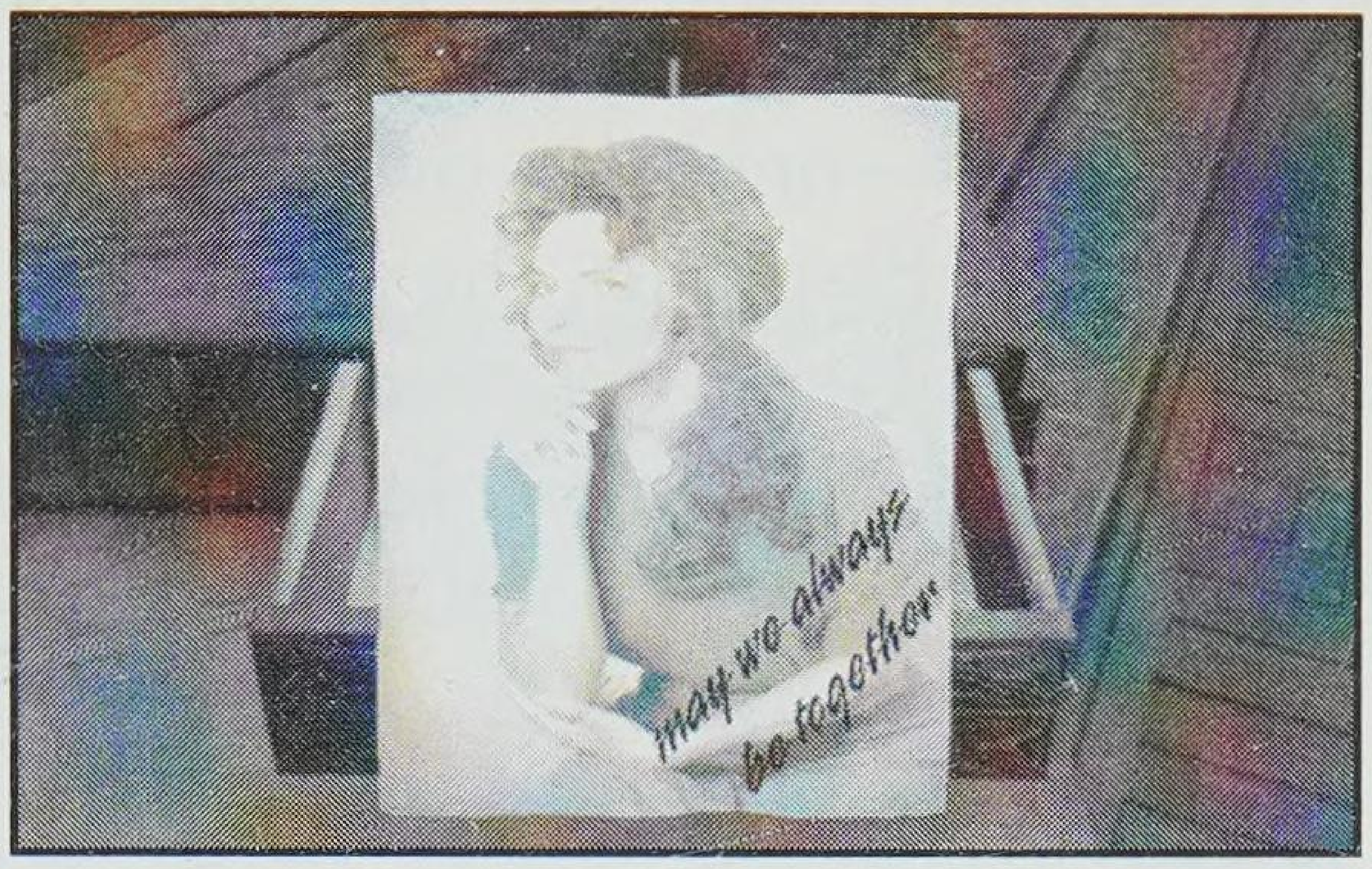
There are two items in this drawer:

The handwritten note details the solution to the Helmets/Stained Glass Puzzle:

> Five brave fellows stand guard over my dungeon;
>
> Three are blind,
>
> Two can see,
>
> But as a whole
>
> They form a key.

Translated, this means that if you put the correct three visors down and the correct two visors up, you can get into Kaine's Dungeon.

Along with the note is a vial. Take it, but be careful—it's filled with nitroglycerin.



Next, open the secret compartment on the right side. Two things are of interest here:

Among the military dispatches, there is a note from Kaine inquiring about missing gunpowder. This is your clue that you should look for some of this gunpowder.

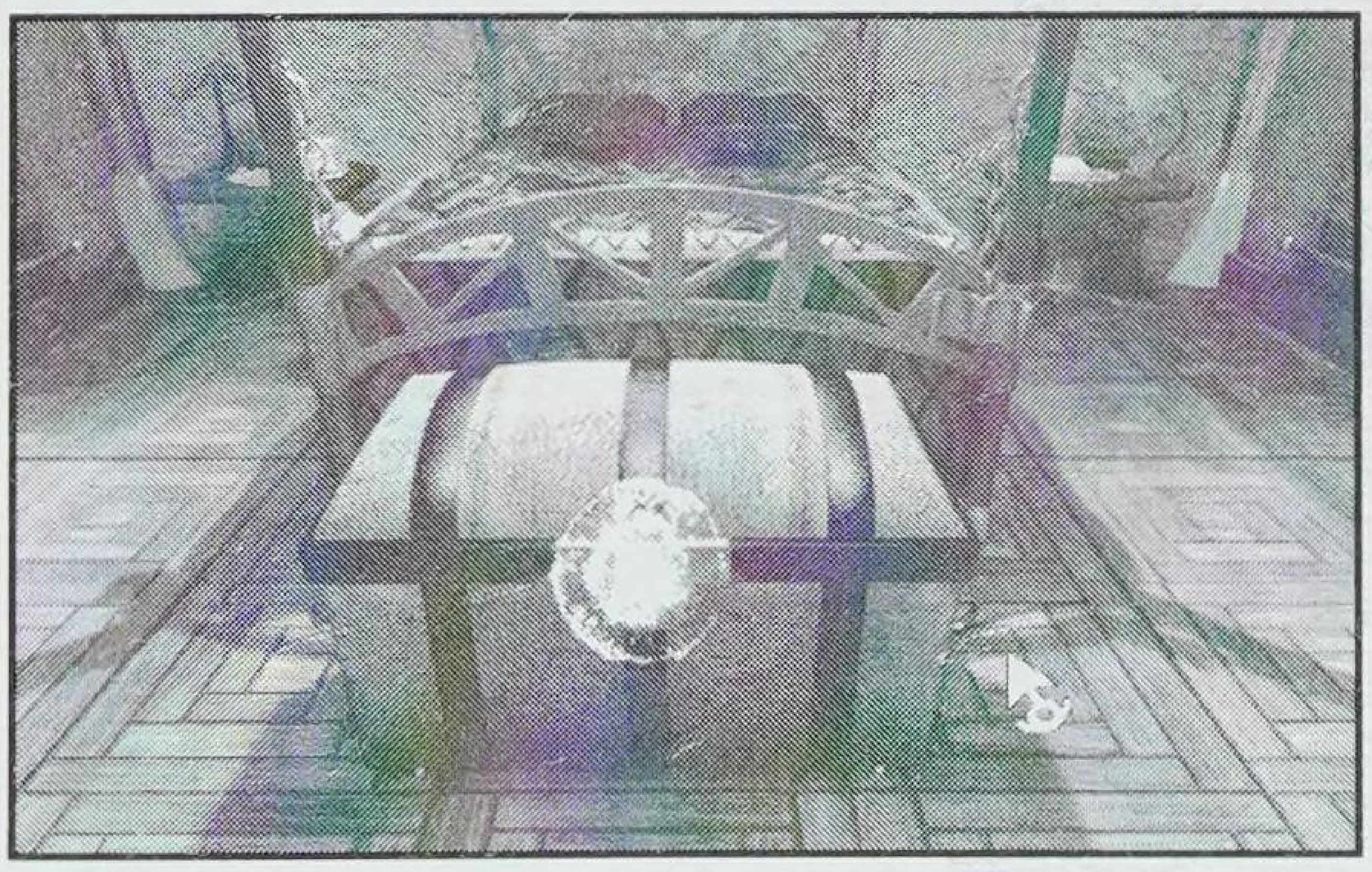
This secret compartment also holds a photo of Madame Sophia, Kaine's lover.

You are finished with the desk. Check out Kaine's bed. On one bedside table is a book, perhaps a diary, detailing his misgivings about Lucien.

On the other side of the bed are photos of two of the three people he loves most in the world, Lucien and Sophia. There is no picture of himself.

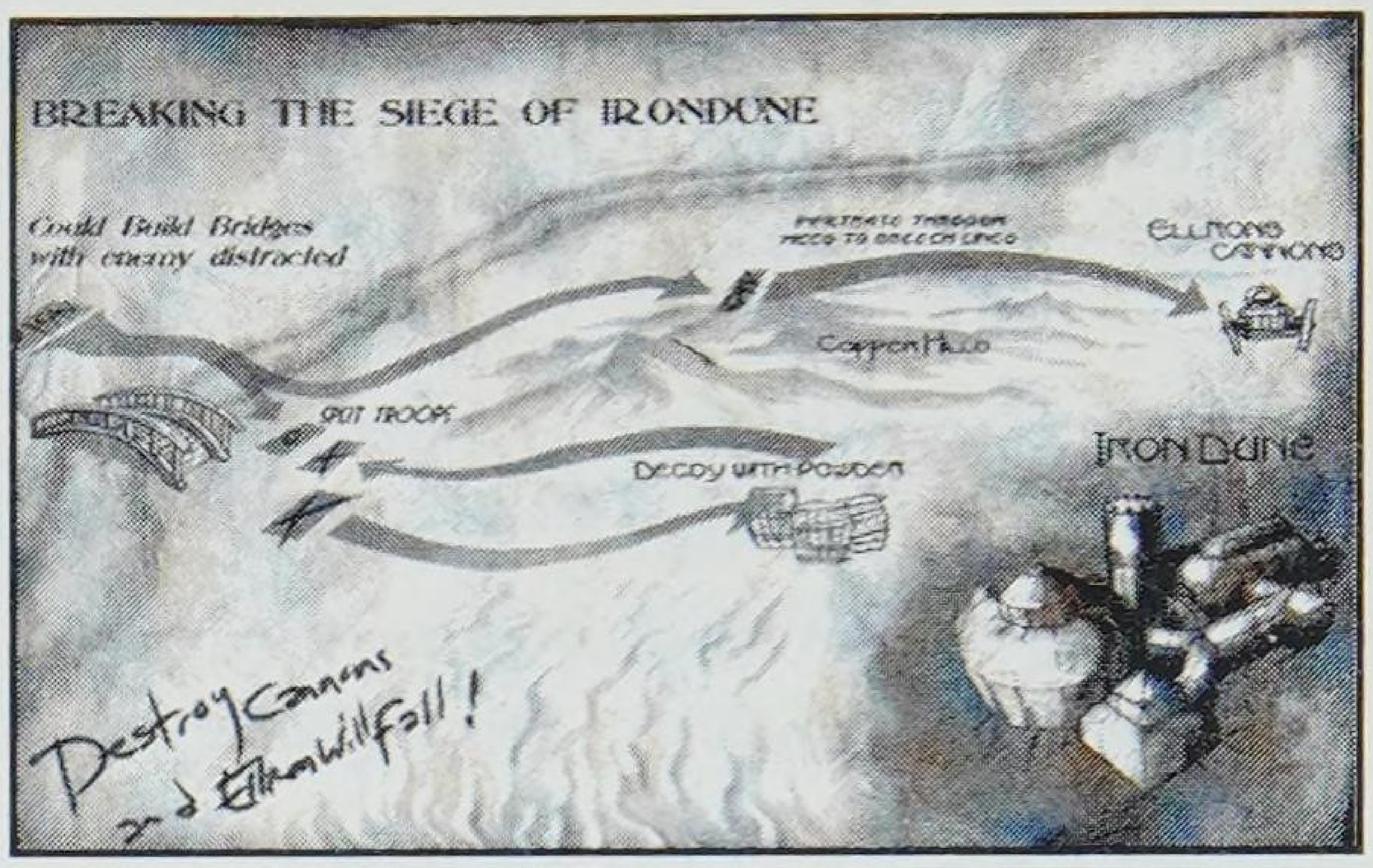
Now move to the foot of Kaine's bed and look at his trunk. Click on the lock. Nothing happens—the trunk is locked.

Click the vial of nitro on the lock. Pow! You've opened the trunk.



Inside the trunk are Kaine's most important items. To the right side you find a stack of letters—love letters to the General from Sophia. Within them are references to the key plot element of Zork Nemesis, the alchemists' quest for physical immortality. A letter about the Cat cannon is mixed up with the love letters as a clue to help solve the Foo Dog Puzzle.

THE WAR ROOM PUZZLE (PT. 2)


BREAKING THE SIEGE OF IRONDUNE
Could Build Bridges with enemy distracted
Ellitons Cannons
Copper Hills
Split troops
Decoy with Powder
Iron Dune
Destroy Cannons and Elhan Will fall!

Also in the trunk are a pair of battle maps—one is an overall map of the Eastlands, the place where Zork Nemesis takes place. The second map details Kaine's battle plans, with troop movements, and the order of actions to be taken to win the battle. The map contains the solution to the War Room Puzzle. Note the specific phases of action it details by following the arrows:

Distract enemy
Build bridge
Infiltrate
Split troops
Decoy

If you combine these actions with the list in Lucien's Bedroom you will end up with the following sequence of numbers:

10 - 0 - 1 - 9 - 6 - 12. Jot 'em down. You cannot leave Castle Irondune without them.

NOTE:

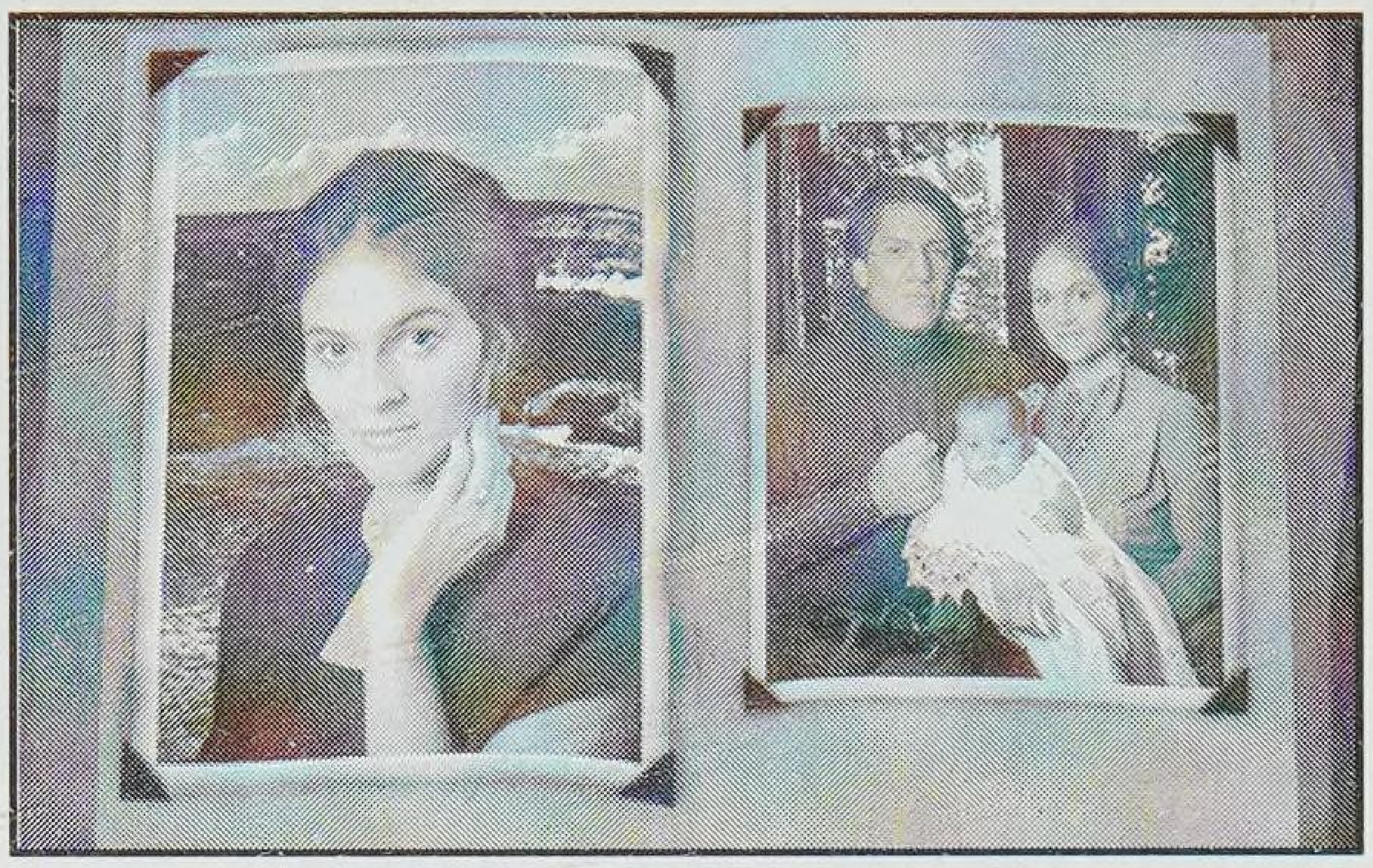
In one of her passionate letters, Sophia admits jealousy of one "...who wears a dress and sleeps in your bed." This means Kaine's wife. As we saw, Kaine keeps a photo of Sophia next to his bed. Are we to assume that Kaine's wife didn't mind this state of affairs (bad word—sorry)?

The solution to this conundrum can only be that his wife never visited Irondune, and must have lived somewhere else... maybe in their other castle. Doesn't everybody have more than one? As we read in Kaine's bedside book, it's in Antharia.

Kaine's relationship with Sophia must have been quite deep however; her letters to him were dated over the course of fourteen years.

Stand up and turn Right. You should now be facing the door that leads from Kaine's Bedroom to the Game Room. You might recall that there is a similar door in Lucien's Bedroom—like that one, this door is locked.

Go to the door. Tables flank it on either side.



Examine the table on the left. The one book you can read is another connection between alchemy and blood. Open the photo album to see a photo of Lady Kaine and a family photo of Lucien as an infant.

Turn the page. Hidden well within the album is a big clue for making the iron at the end of this quest.

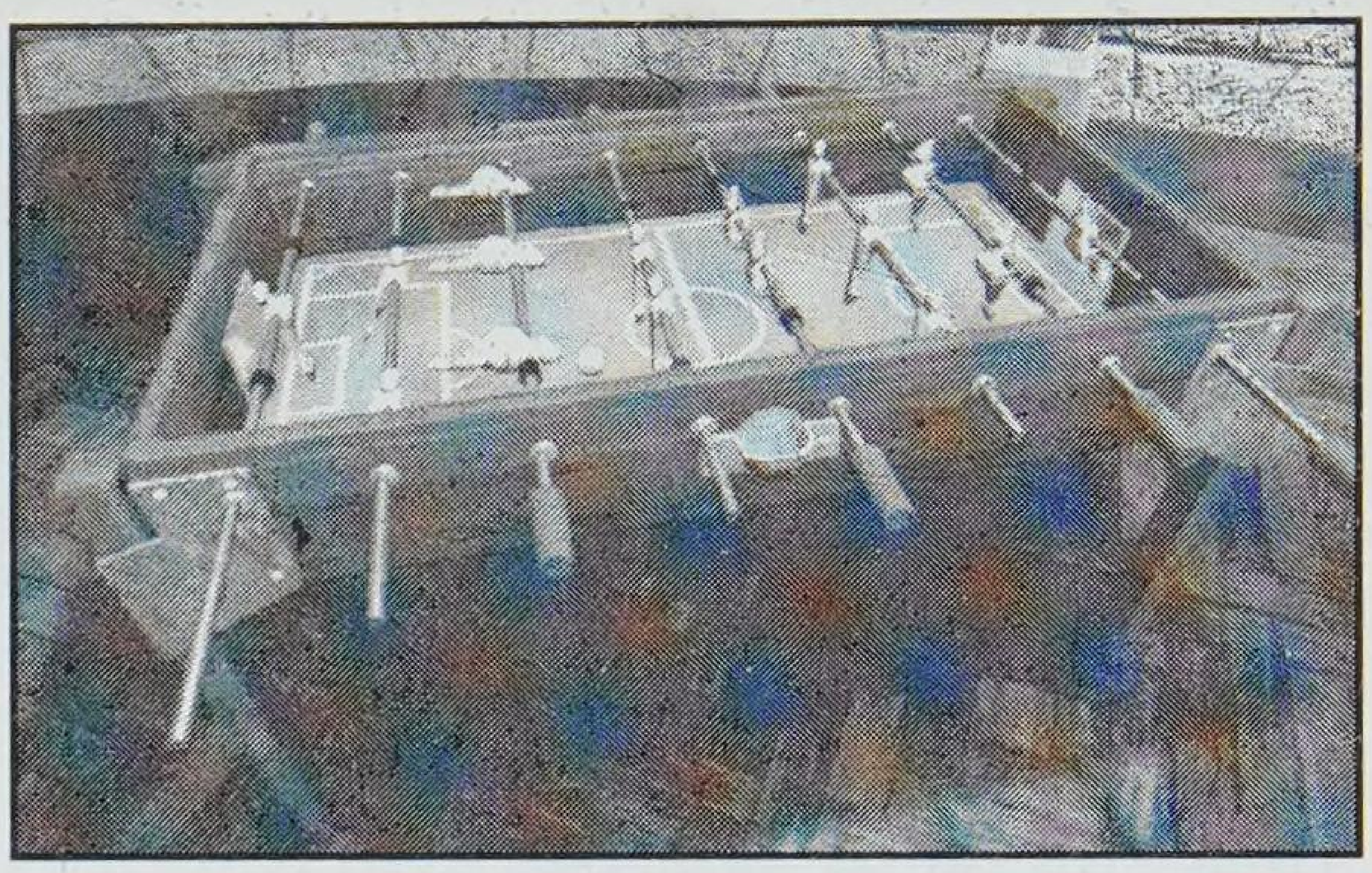
The book on the other table (on the right side of the door) contains an important clue. Its title is *The Joy of Encryption*—it's a book about codes. Open the book and pay attention to the circled passages.

Examine the letter next to the book on codes. Pay attention to passage molds and how to use them—this is another part of the solution for making iron.

You are finished in Kaine's Bedroom. Leave by the front door, turn Left and climb up the stairs. Turn Left at the top and enter the Game Room.

Perhaps Castle Irondune's Game Room could once be reached from Kaine's or Lucien's Bedroom, but someone has locked the doors.

This room contains five different games, one of which you can interact with minimally and another that you can play.



The game in front on the right is called Dimwit Foosball. Click a hot spot—things spin around and around. Click another hot spot—again, things spin around and around.

Also in the Game Room are a noninteractive Zork Pachinko game and Double Fanucci table.

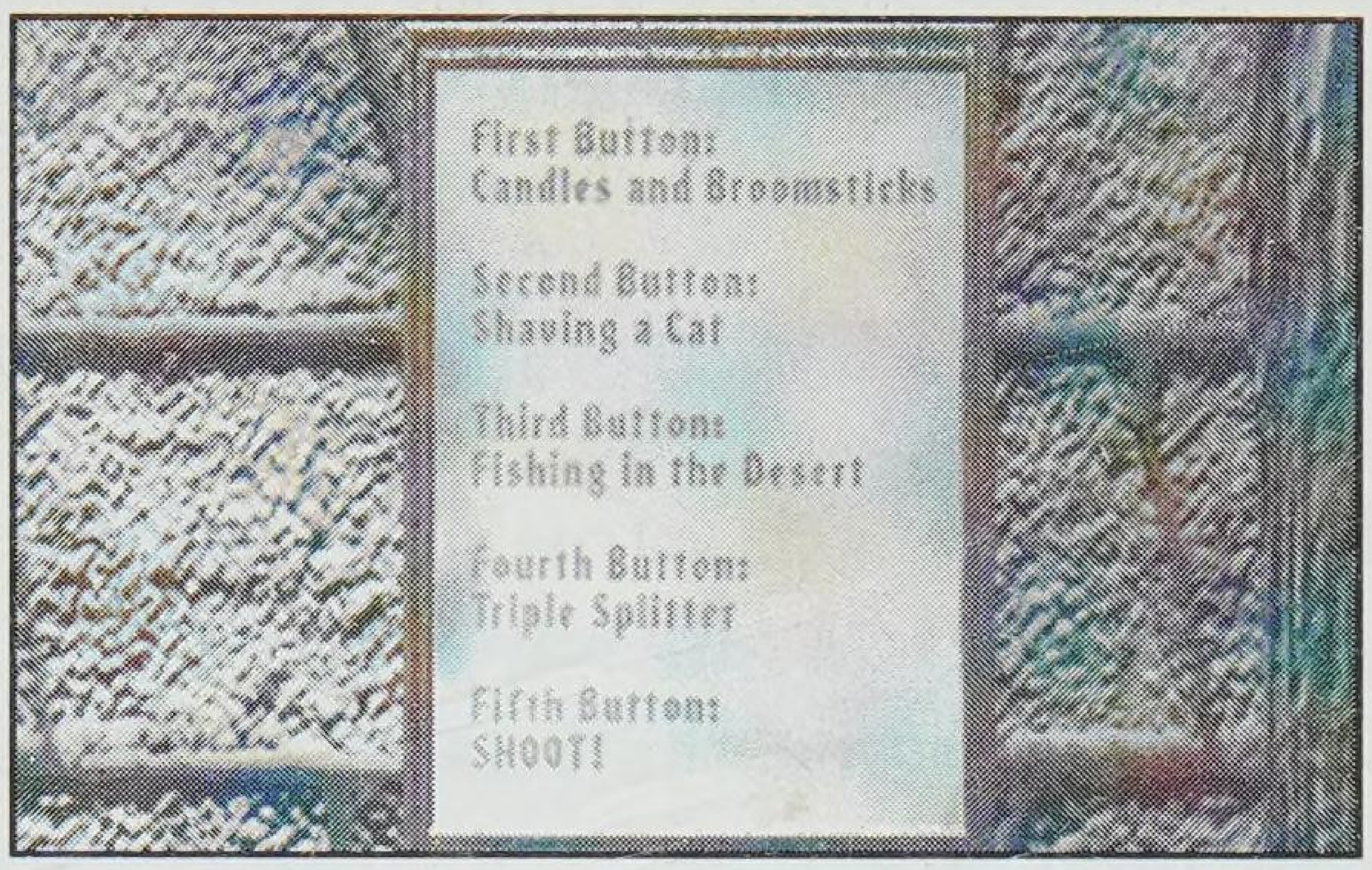
From the Zork Nemesis Design Docs

"The player is immediately intrigued by the Dimwit Foosball Game. When she clicks on it for a close-up, she recognizes the tiny figures as the twelve famous Flatheads (whose pictures are sketched in the material for Zork Zero).

The figures are arranged in teams of six, three to a stick. Only two of the sticks move. When she clicks on the right stick, the three figures spin. When she clicks on the left stick, the stick spins except for the figure of Dimwit Flathead, which has broken loose and hangs impotently upside down."

The Battle Tank Puzzle (Pt. 2)

Pool is the only game of importance here.



First Button:
Candles and Broomsticks

Second Button:
Shaving a Cat

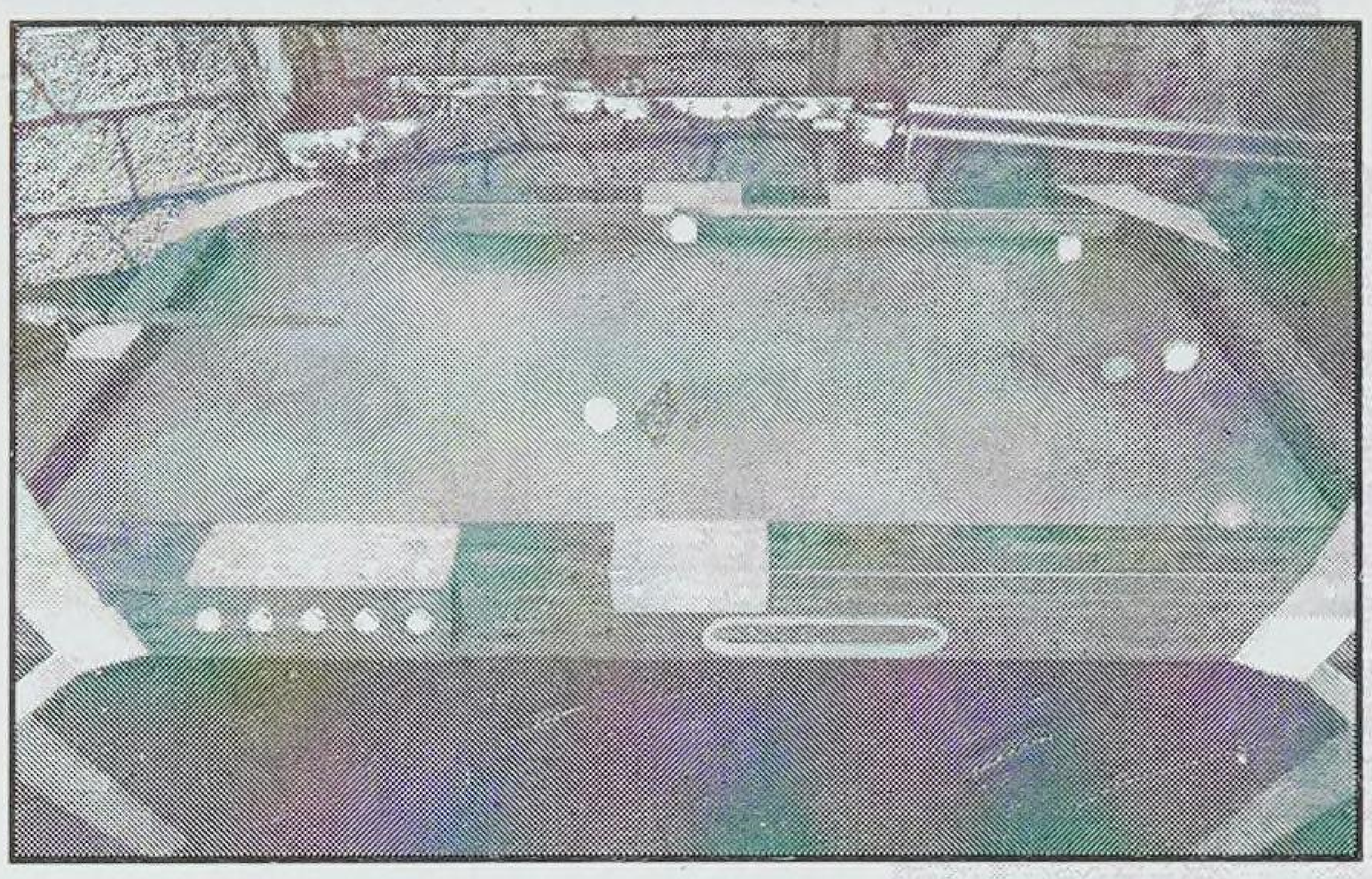
Third Button:
Fishing in the Desert

Fourth Button:
Triple Splitter

Fifth Button:
SHOOT!

The first thing you should do is to look at the chart on the wall behind the table. The pool table is similar to coin-operated types, except this one is set up to perform trick shots. The chart explains which buttons on the table perform which trick:

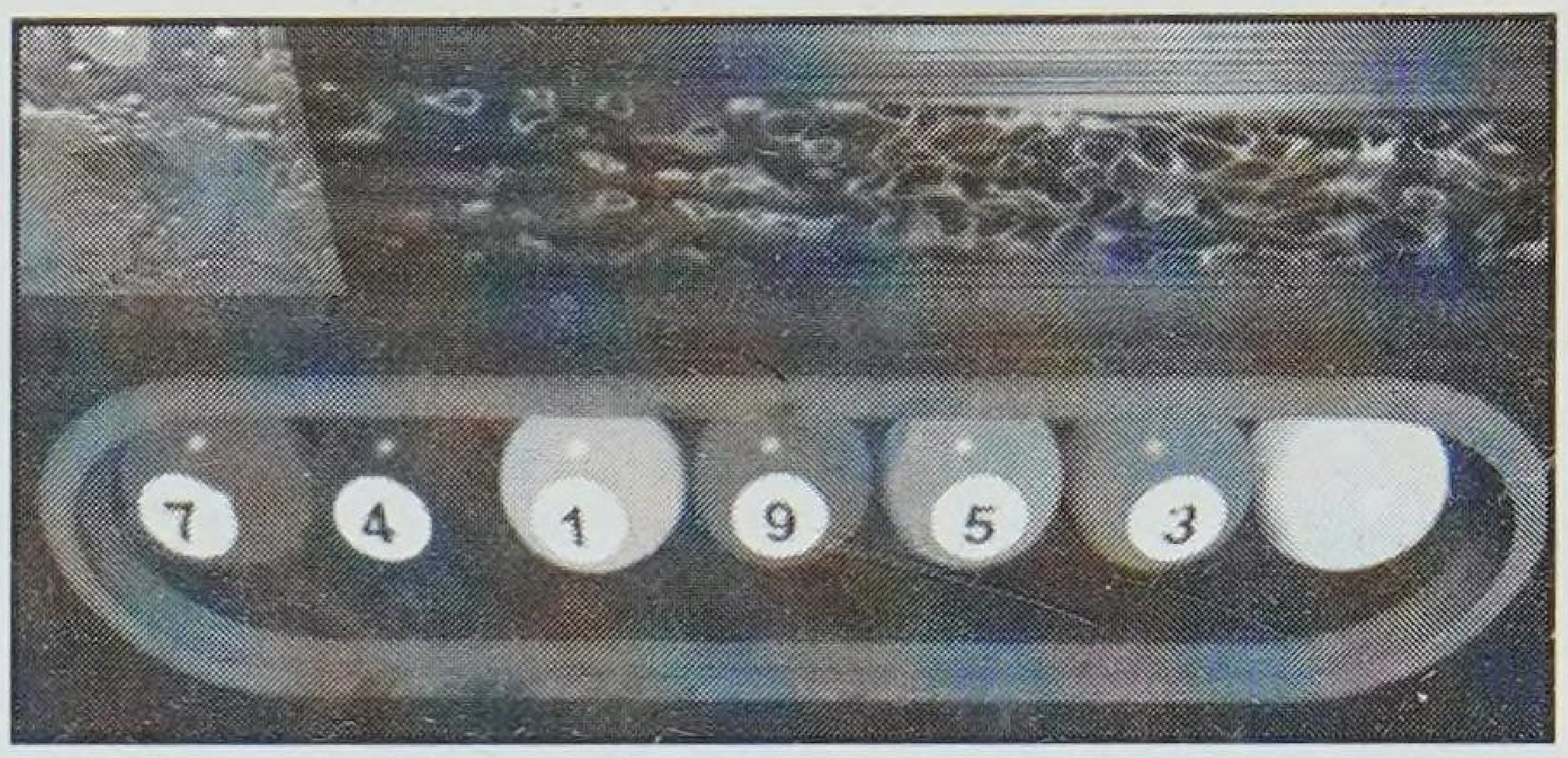
Button 1	Candles and Broomsticks
Button 2	Shaving a Cat
Button 3	Fishing in the Desert
Button 4	Triple Splitter
Button 5	SHOOT



From the close-up in front of the table, you can see a row of buttons on the left front of the table. On the right front is the slot where the pool balls will end up after the shot has been made. To operate the table, press a button to select the shot you'd like to see, then press the SHOOT button.

Pick a shot… any shot. We'll try Fishing in the Desert.

Press Button 3, then press Button 5. A mechanical arm animates and places balls on the table. The pool cue pulls back and the trick shot is made.



Look into the table's ball slot. You can see the balls lined up in a row, all their numbers facing you. In this case, they are:

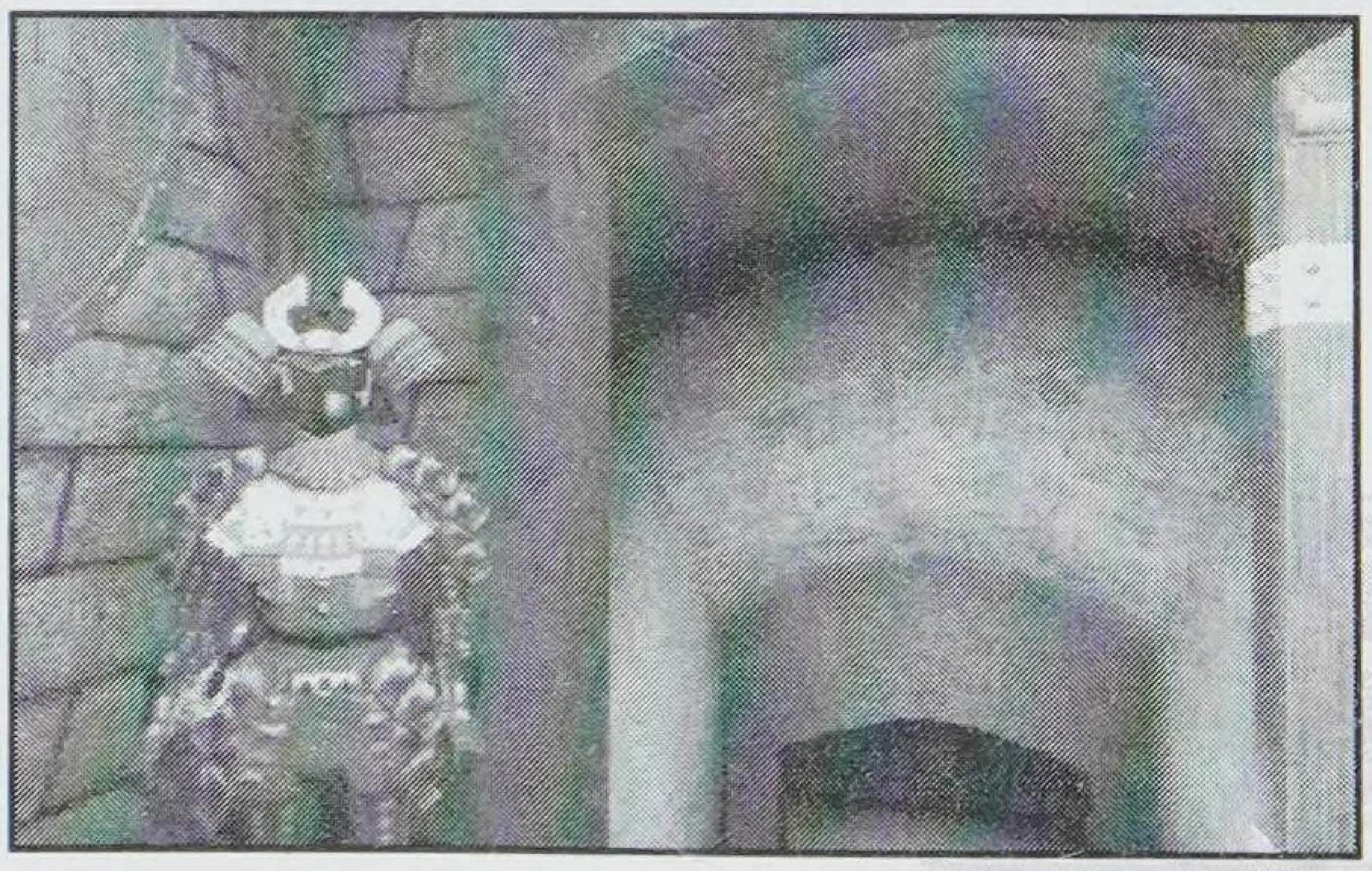
7 - 4 - 1 - 9 - 5 - 3 - cue ball

Each time you sink this shot, the same numerical order appears.
The same is true of all the shots: This is an important fact to remember. The final orders are:

Candles and Broomsticks	1, 7, 4, 3, 5, 9, cue
Shaving a Cat	4, 7, 1, 3, 9, 5, cue
Fishing in the Desert	7, 4, 1, 9, 5, 3, cue
Triple Splitter	4, 3, 5, 9, 7, 1, cue

One of these ball orders is a code for solving the Battle Tank Puzzle. The book about codes in Kaine's Bedroom would describe it as a code one didn't have to hide.

The Game Room is completed. There are still two locked doors that we know we must get through—one in the Ballroom and one in the Armory. Let's return to the Armory.



Because you have set all of the visors on the armored suits correctly, the way to the Dungeon is now open. If you haven't, do so now and return. Go down.

NOTE:

If you raise the Samurai's visor to Up once the door is open, the door will close again. To reopen it, just set the visor to its proper Down position.

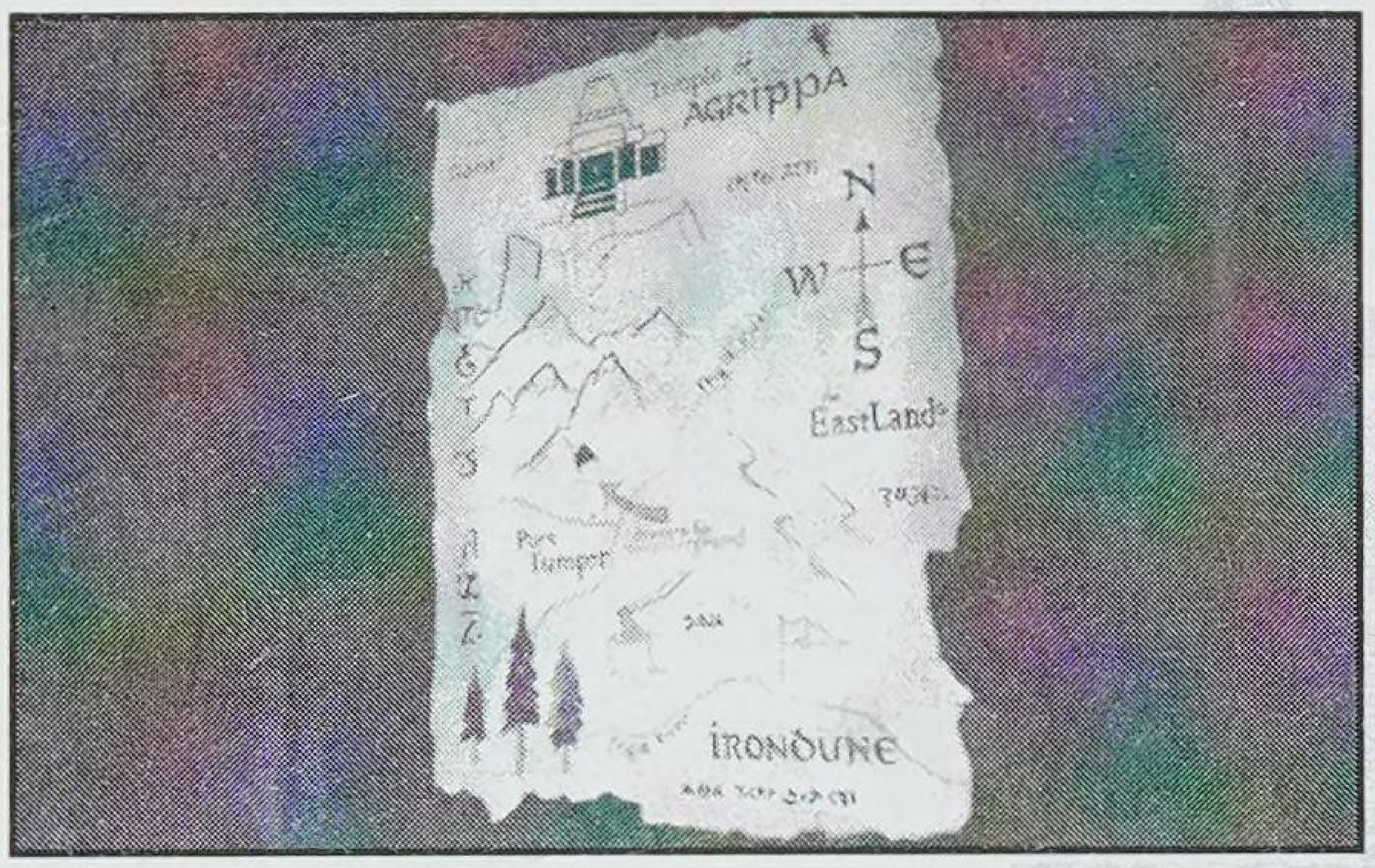
For a castle as large as Irondune, and a keepholder as bloodthirsty as General Kaine, the Dungeon is a modest affair. There are only eight cells down here, seven of them locked.

Turn Left, move a click, and turn Left again. You should be facing an open cell door. Enter Lucien's Cell.

In the Monastery Portal World Quest, there is a scene of Lucien and Alexandria attempting to be married. Kaine arrives and has his son arrested. This cell is where Lucien was brought.

Look at the stuff on the walls—there are two sketches.

The four alchemists are on one sketch, although one would expect a somewhat better likeness. Perhaps Lucien drew the images of the people he most despised.



The map contains two crucial clues. An arrow at the left-center of the map points to something in the hills outside of Irondune. This is to suggest to you that something is out there—an Alchemy Lab, perhaps?

The top of the map shows the location of the Temple of Agrippa.

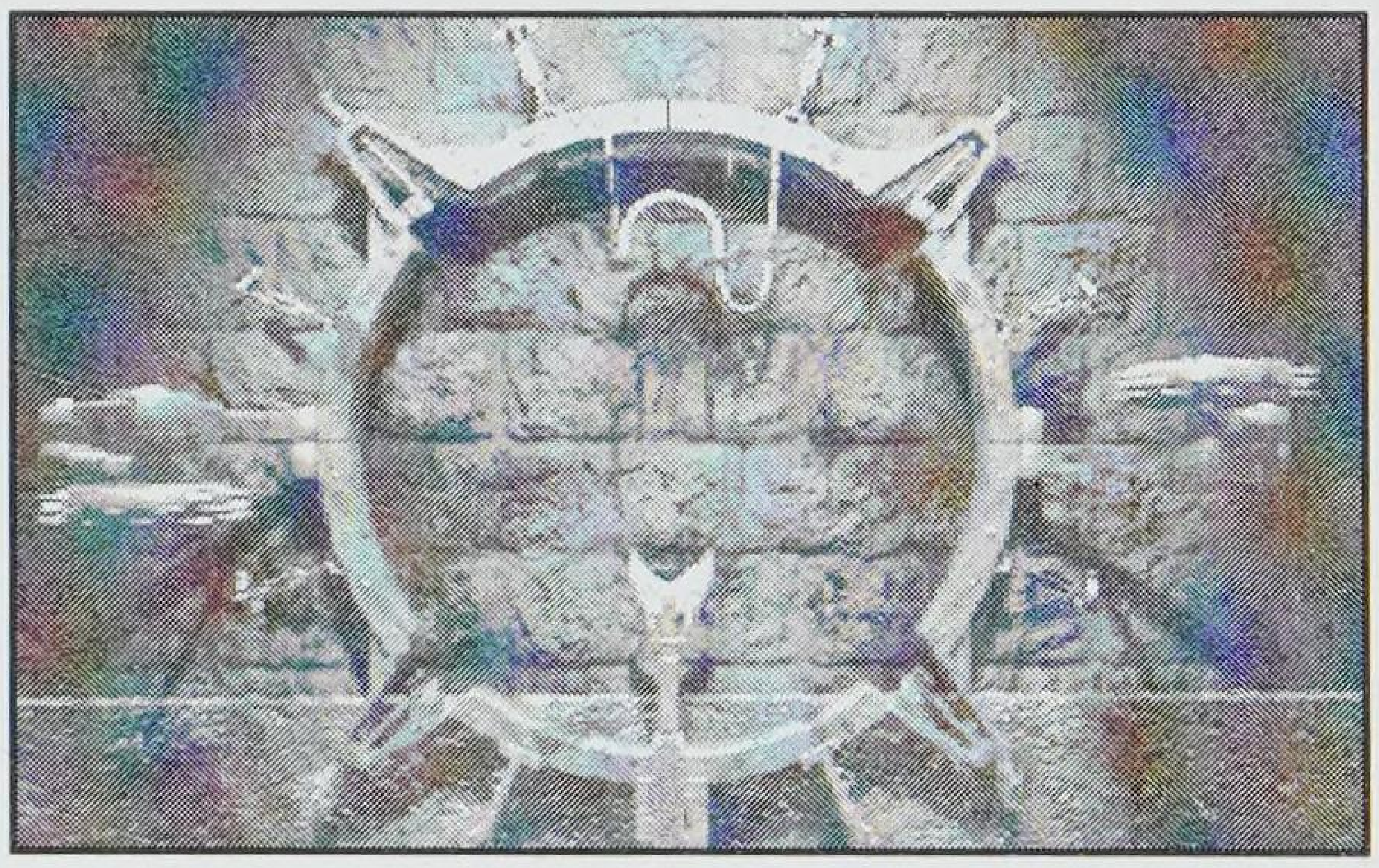
Kaine's alchemical symbol has been chalked on the wall. It is needed to solve the final puzzle of the game.

Keep all of this stuff in mind.

Leave Lucien's Cell and turn Left to enter the Torture Room. This place is great fun—all kinds of gruesome implements of pain and fear and shuddering fill it. It's also pretty dark. Wander around and take in the sights and sounds.

THE WAR ROOM PUZZLE (PT. 3)

The Torture Room has a gut-churning quality that might not be to everyone's taste. Inside there, however, is the final part of the War Room Puzzle solution. The sides of the room are lined with empty torture devices. There is nobody attached to these devices, but if you click on them you see how they operate and will hear people's screams and cries.



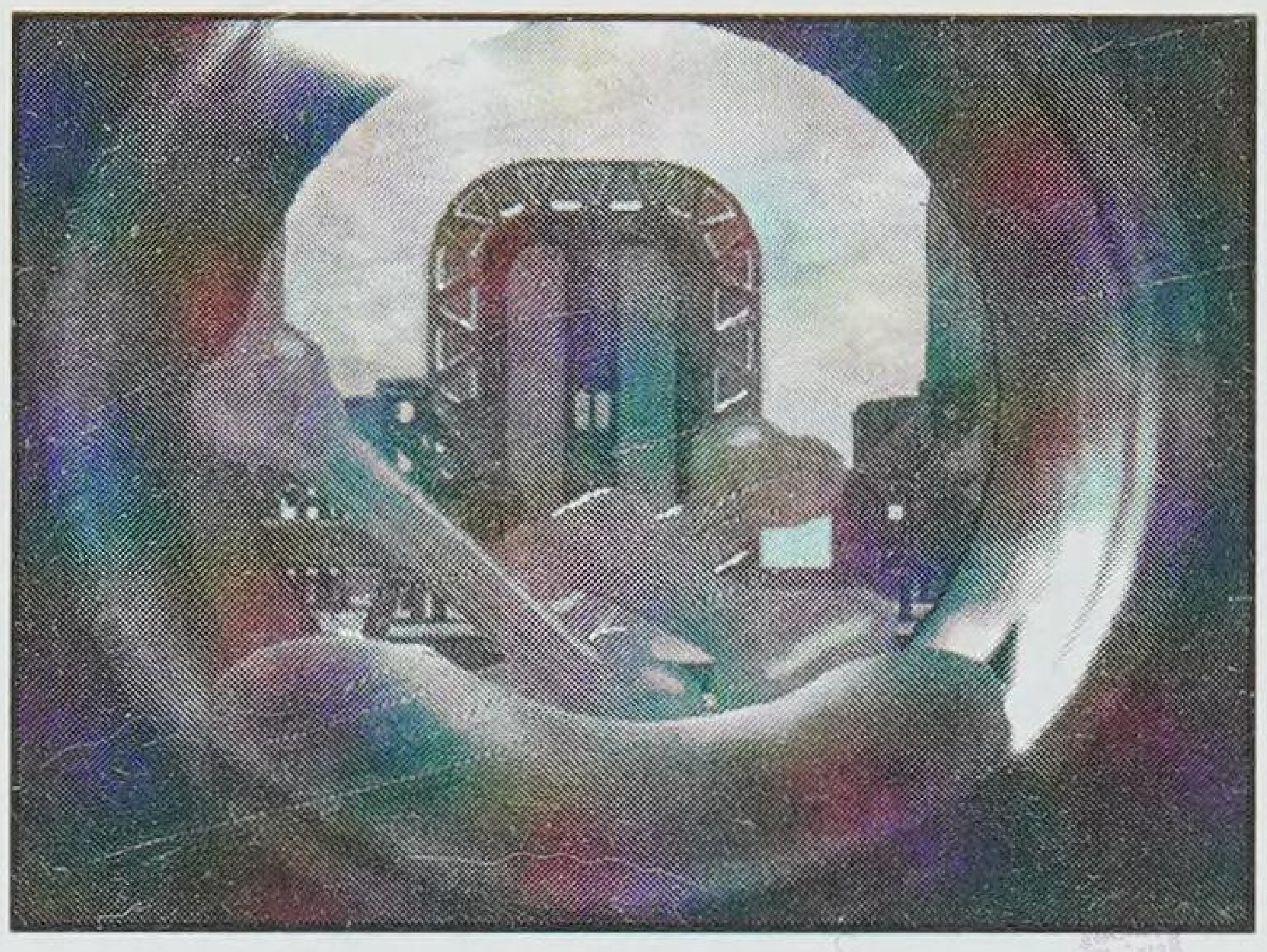
Our fave bit of macabre is the Codyfier, which is straight ahead from the door against the back wall. We don't know where the name comes from, but it's quite clear what it does. There is not a guy in the world that it won't make shiver. It appears to have some special features for women, too.

Most of the torture victims you hear have something important to confess. What they reveal are parts of Kaine's battle plans—the same actions that are on Kaine's battle map. There is one red herring—the guy on the Codyfier blurts out Code 3; retreat.

We'll leave you to experience the Torture Room for yourself—we're going back upstairs to visit the Foo Dog.

THE FOO DOG CANNON PUZZLE (PT. 3) & ENTERING THE WAR ROOM

We didn't look too closely at the cannon when we were here before. Click on the dog's head, then on its ear. The bowl of dog biscuit shot is loaded into the cannon's barrel.



Move to the back of the cannon. There are hot spots on the Foo Dog's tail and butt. Click on its butt, then look inside. You can see the remnants of its last meal, the biscuits. It's clear that the cannon is pointed directly at the far door.

Stick the gunpowder charge into the dog's butt.

NOTE:

Yes, we know what it looks like in there, and what this entire puzzle sequence suggests.

Pull your head out of the cannon's rear end, then yank the dog's tail. Bye-bye, door.

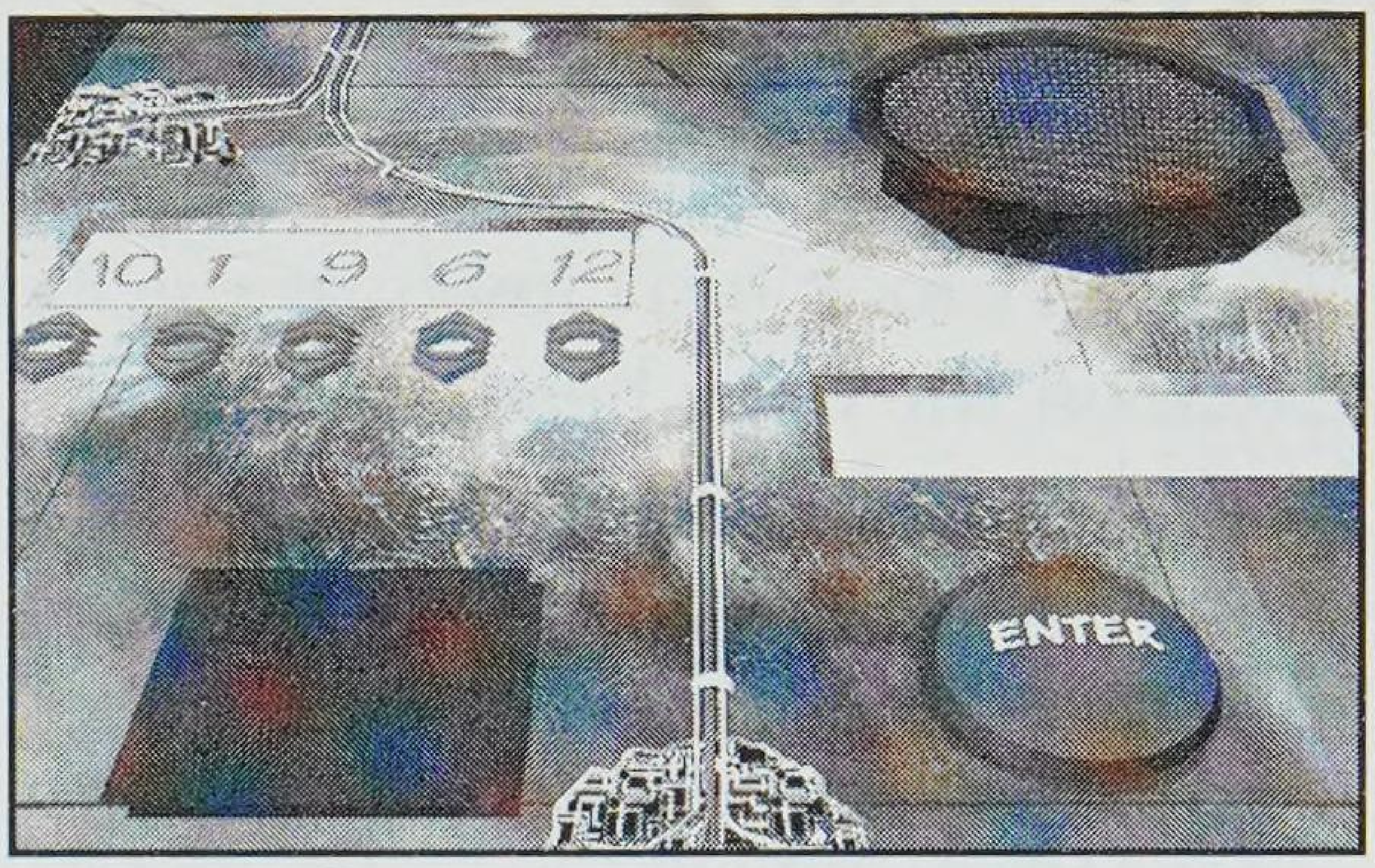
Head out through the newly opened door.

You have now breached Kaine's War Room. Pan the room and you should notice that each desk contains a metal nameplate with the name of a battle inscribed. Click on the farthest to the right, the Diablo Massacre.

The desk opens to reveal a historical diorama. Click on the red buttons, and you'll even get narration and animation.

There are six of these dioramas in the room. Pay particular attention to the one labeled *Battle in Progress*.

THE WAR ROOM PUZZLE (PT. 4) & ENTERING THE BUNKER



Battle in Progress is to the immediate left of Diablo Massacre. Activate it—you find out that it's not a diorama at all, but rather a radio transmitter that will send codes to the defenders of the Castle.

Of course, it helps to know the codes. Don't be fooled by the appearance that you need only to fill in the one missing number correctly—they all need different settings.

The battle map in Kaine's chest detailed the order of battle—the sequence of actions. The list Lucien painted provided numbers for each of the specific actions. Don't forget to combine Lucien's numbers with Kaine's plans. They are the numbers on our radio screen shot.

From left to right, enter these numbers:

10 - 1 - 9 - 6 - 12

Press Enter, and wait for the old soldier to report that Irondune is secure. You can now leave the Castle.

NOTE:

All the time you have been exploring the Castle, it has been under heavy attack. Only the old soldier's dialogue early on, the number of military dispatches and the background sound effects, might have clued you in.

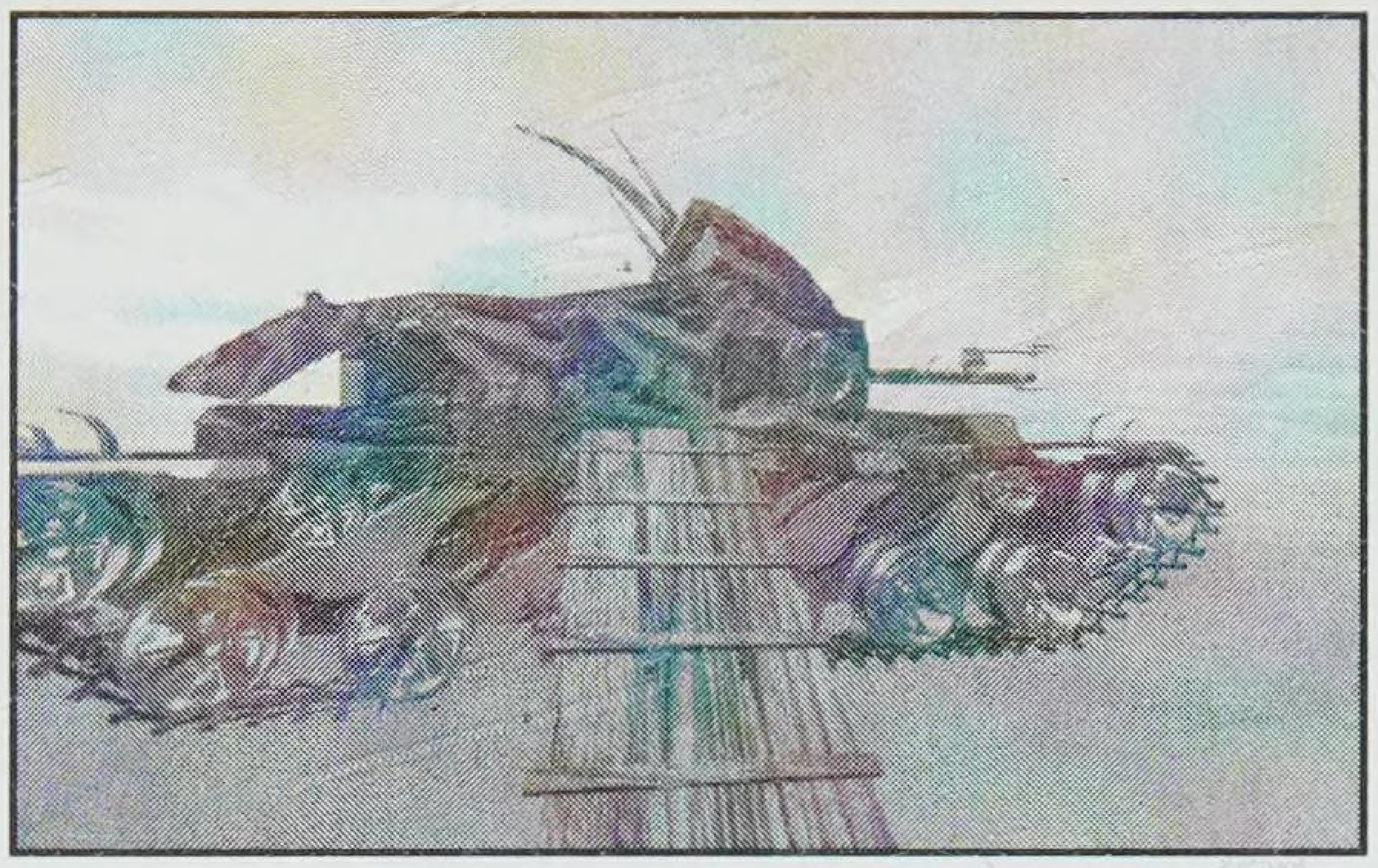
We emphasize this because the battle is now over—and you've won. Congratulations, Private.

Return to the Entry Hall and open the doors that lead to the Bunker. The old soldier's "Hallelujah" sends you on your way. What do you find there? A maze.

Don't worry—just move Forward. It may look like a maze and smell like a maze, but it actually isn't. We call it the *faux maze* (fake maze).

Basically, there is no way to get lost. You are in a series of slightly off-kilter nodes that funnel you straight Forward. Conversely, they take you straight Back if you want to return to the Castle—something you will be doing shortly.

Keep snaking Forward and you soon spot the outline of a tank in the distance. Keep going Forward until you are inside the tank.



THE BATTLE TANK PUZZLE (PT. 4)

The interior of the tank is quite cozy—a cockpit is at one end; a locked door and blue cylindrical container are at the other. The door has no hot spot, but the blue cylinder opens.

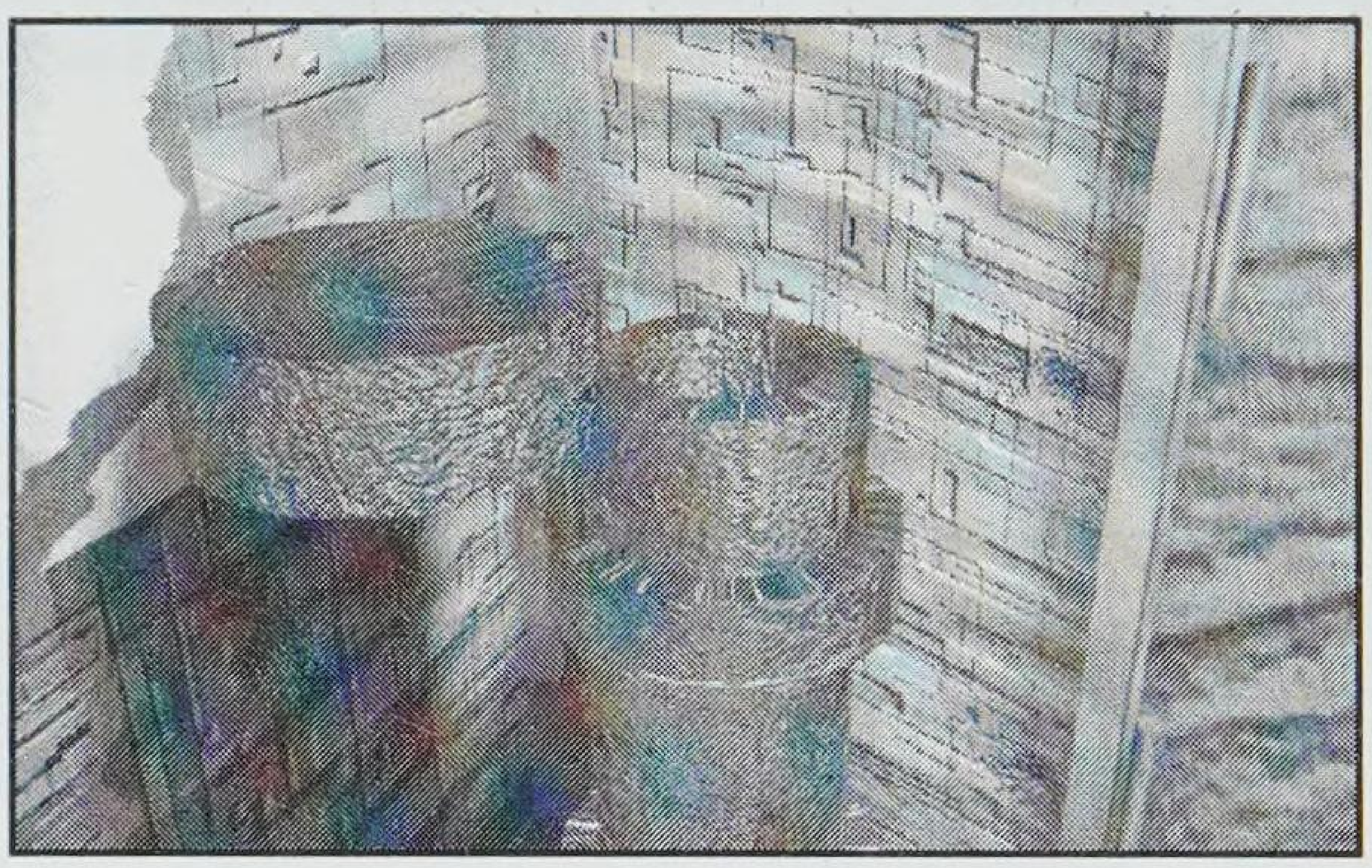
Move to the cockpit and grab the joystick on the right. Nothing happens—the tank has no power. There is a high probability that the blue cylinder is the fuel tank and the tank-tank needs fuel.

Can we all say, "Thaddium?"

Back to the Armory. We've been through the drill before, but to reiterate, do the following:

- At the Age of Kaine display, take the Thaddium
- Open TED (the container)
- Put the Thaddium inside
- Close TED

Then run back to the tank like a Foo Dog is on your tail. You have 90 seconds before everything around morphs into a mushroom cloud—that includes your character.

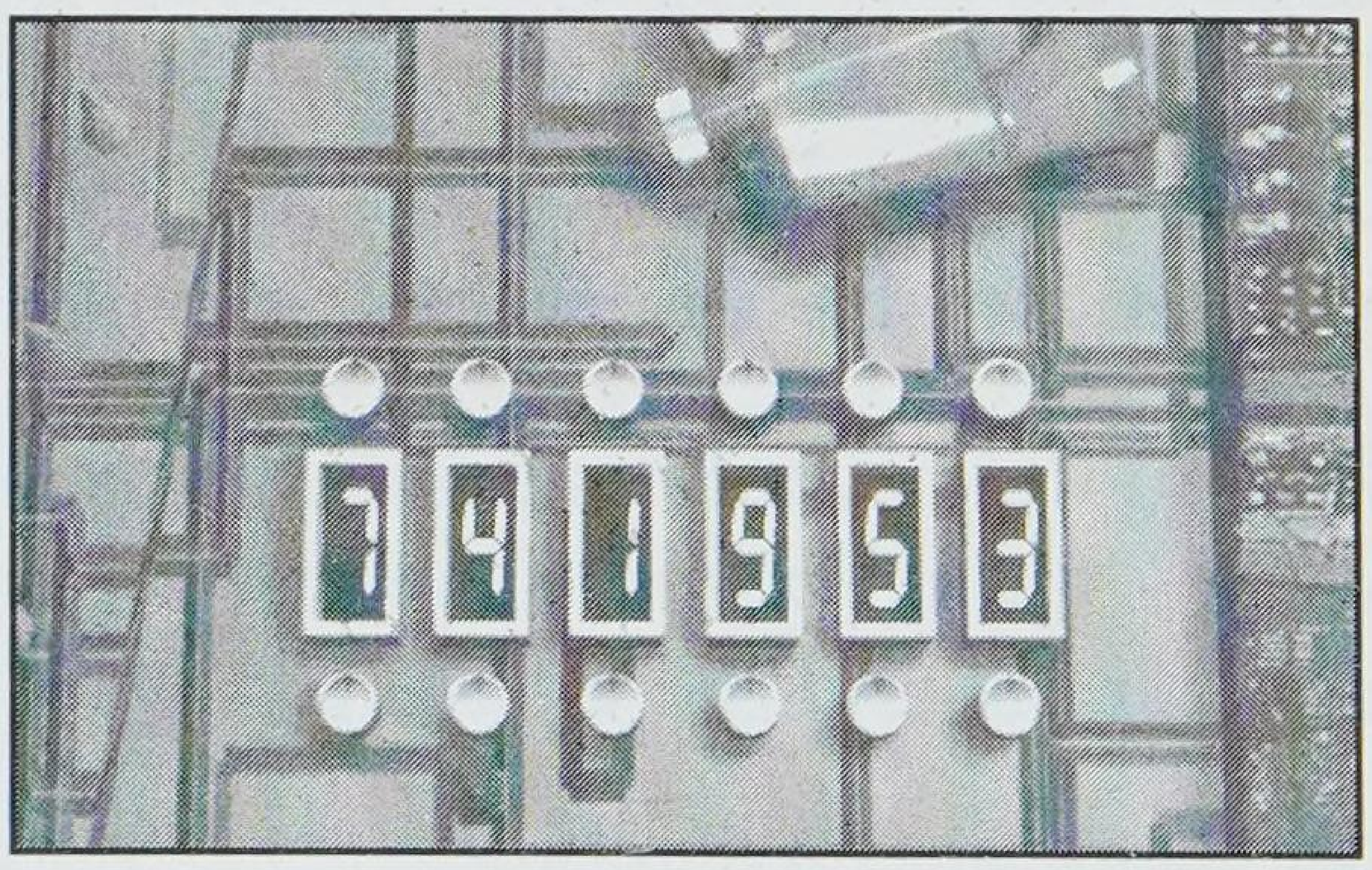


Back inside the tank, open the blue cylinder, slide in the TED, then close the unit. You will not go boom now.

Go to the cockpit and click on that old joystick. Still no power?

Kaine's battle tank requires a code before it will go anywhere—but what code?

Look at the left side of the tank's controls. Ignore Mz. Froboz and click on the hot spot. All goose eggs! Have you encountered any six-digit numbers in the Castle?



We cannot state the puzzle's solution any better than Zork Nemesis' design docs stated it:

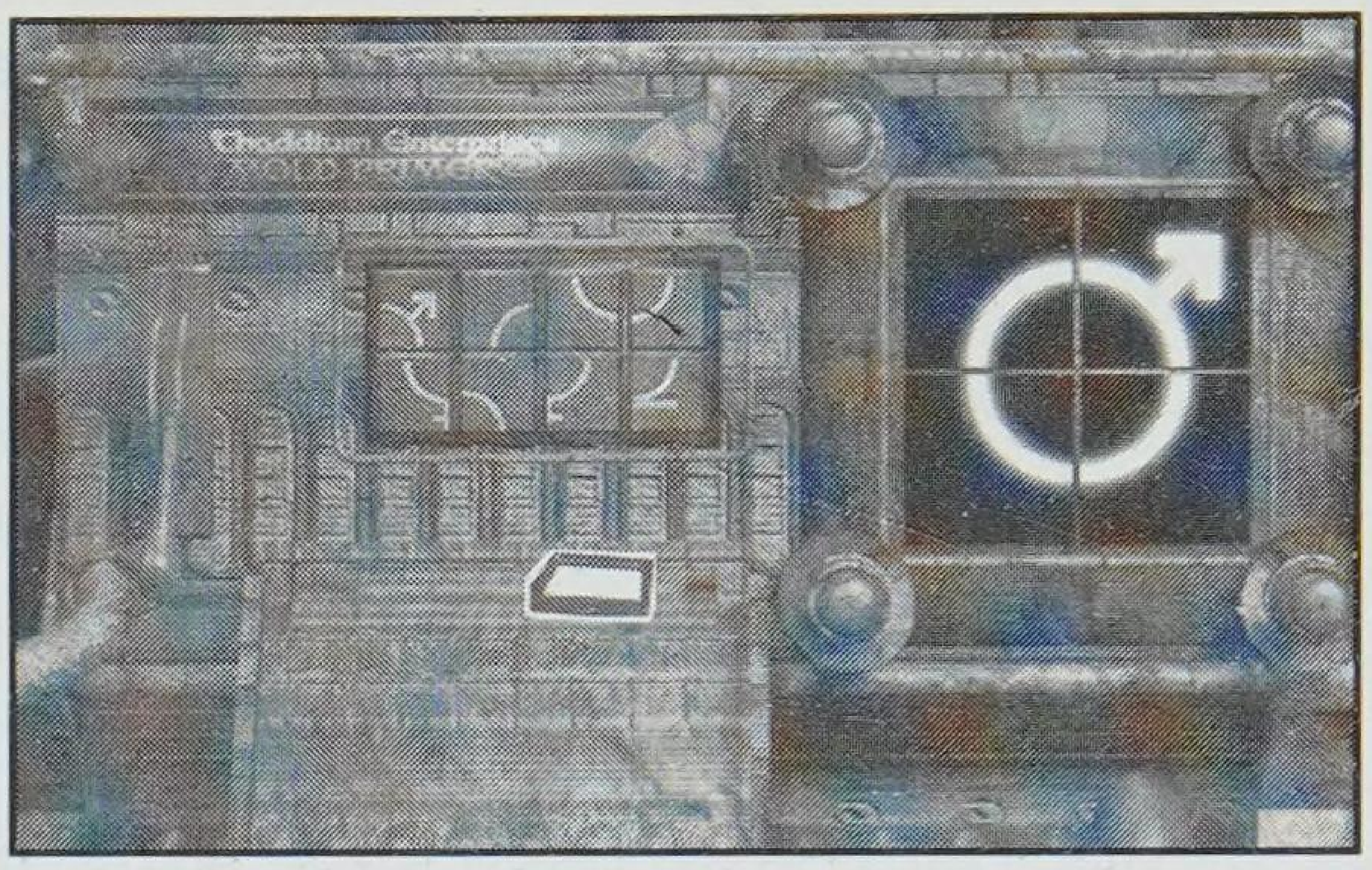
From the Zork Nemesis Design Docs

> *"…her view tilts down to reveal a series of 6 dials numbered 0–9, currently set to 0 - 0 - 0 - 0 - 0 - 0.*
>
> *After reading Kaine's underlined passages about encryption… the player understands that Kaine hides his codes in plain view and in games. Then, after seeing the tank, the player suddenly connects the six numbers on the pool table with the six numbers required for the tank's navigation.*
>
> *She returns to the Game Room and reads the list of names. Only one has anything to do with sand (Fishing in the Desert), so she sets up that shot and sinks it. She then notes the order of balls created by that shot…*
>
> *The player must… click on the dials to enter this sequence (7 - 4 - 1 - 9 - 5 - 3).*
>
> *If she has powered the tank (with the TED), properly set the coordinates, and pressed the Start button… the tank vibrates and roars to life and the player drives into the middle of the desert and approaches a ragged crag.*
>
> *Resetting the coordinates to 0 - 0 - 0 - 0 - 0 - 0 brings the player back to the Bunker."*

Entering the Alchemy Lab

With the destination controller set, there is now a hot spot on the joystick. Click on it and the tank goes on autopilot. Exit the tank and a moving walkway carries you to the threshold of General Kaine's Alchemy Lab. Step inside.

MAKING LEAD (PT. I)



Unlike the labs of the other three alchemists, Kaine's seems empty and spacious. Everything in here is in front of you: a desk to the right, a doorway straight ahead, and a machine to the left. Examine the desk if you'd like but there's nothing to do.

Cross to the lab again and inspect the machine—it makes molds. The buttons in the center of the machine are mold parts—press one, then click on one of the blank squares on the right side of the machine, and the shape will appear where you just put it. To the left of the buttons is a lever to eject finished molds from the machine. For the moment, restrain your impulse to pull the lever.

You must make a mold in the shape of Kaine's planetary symbol:

Far left button, top row to top right square
Far right button, top row to bottom right square
2nd from left, top row to top left square
3rd from left, top row to bottom left square

The shape of the mold has now been determined. Pull the lever. Click on the drawer that comes out to take the mold. If you open the drawer before setting the mold, or if you created a wrong one, put it back in the drawer. The lever will reset and you can start over. Take the mold.

Entering the Radioactive Lab

The only other place to explore in the lab is through the interior doorway. Go there, enter the elevator, and you'll hear this warning:

> *"Unprotected personnel prohibited!"*

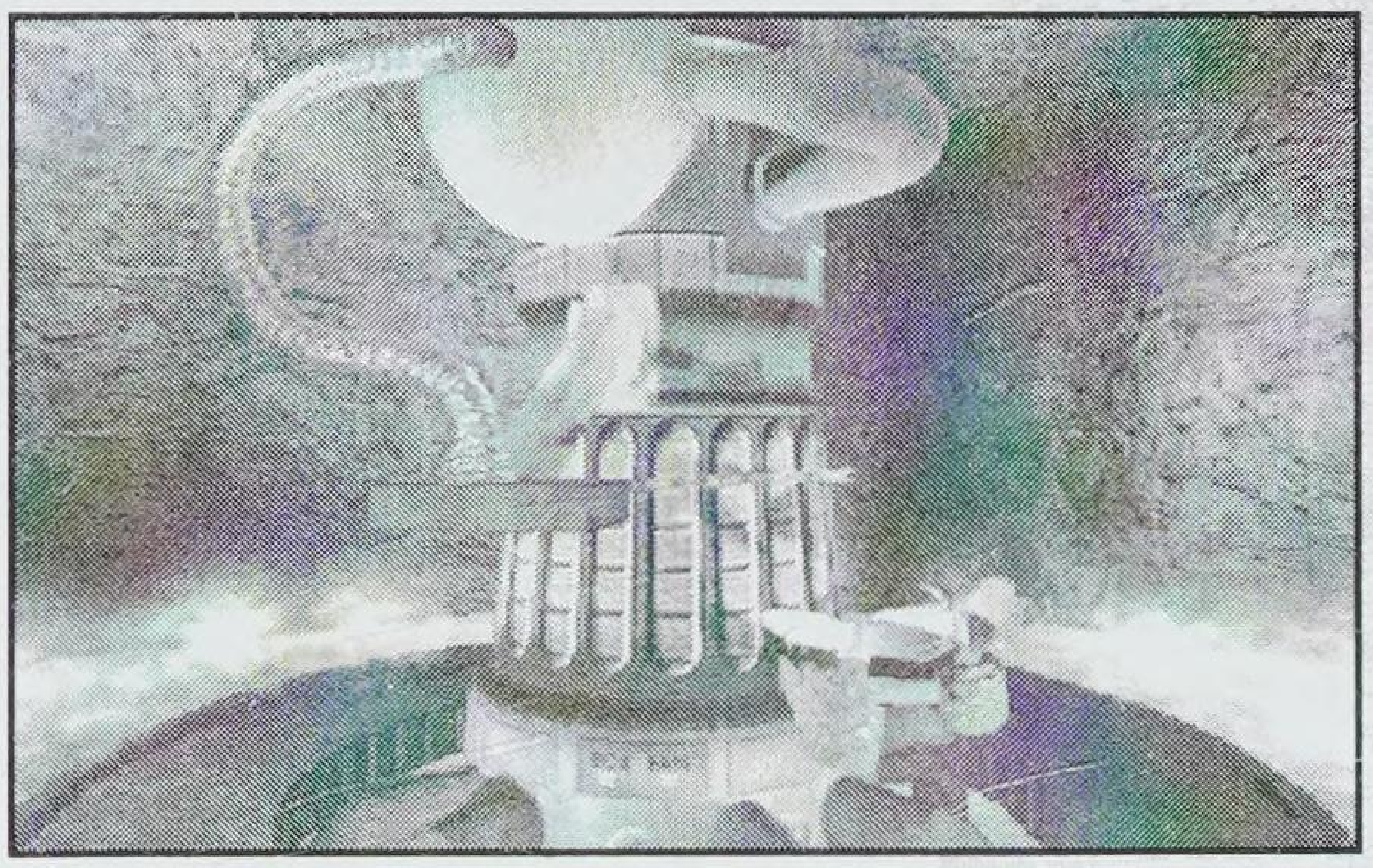
There is a reactor pool at the bottom of the elevator. Thank Kaine for giving you fair warning and pull the switch Down.

After the elevator reaches the Reactor Pool level, you must leave there within two-and-a-half minutes or your character will die from, in the words of Nemesis, "...that special glow." Leaving means returning to the top level of the lab or successfully making and taking Kaine's iron.

One minute into your time, you'll hear a 60-second warning, followed by others. You can spend as much time as you'd like down here, however, understand one basic fact—if you return to the top level of the lab, then ride the elevator back down, the game timer will restart from the beginning. In basketball terms, you'll get a fresh shot-clock.

The reactor cooling pool contains a great spherical cauldron for melting and purifying metal, and a panel for controlling the reactor's graphite rods. The pool's water is quite hot, and the rods are what control its temperature.

Move as close as you can to the cauldron. The brown tray is a receptacle for your mold. Put the mold in it. Iron is already in the cauldron, and water tubes run into the apparatus. Two fans are attached to the right side of the machine.

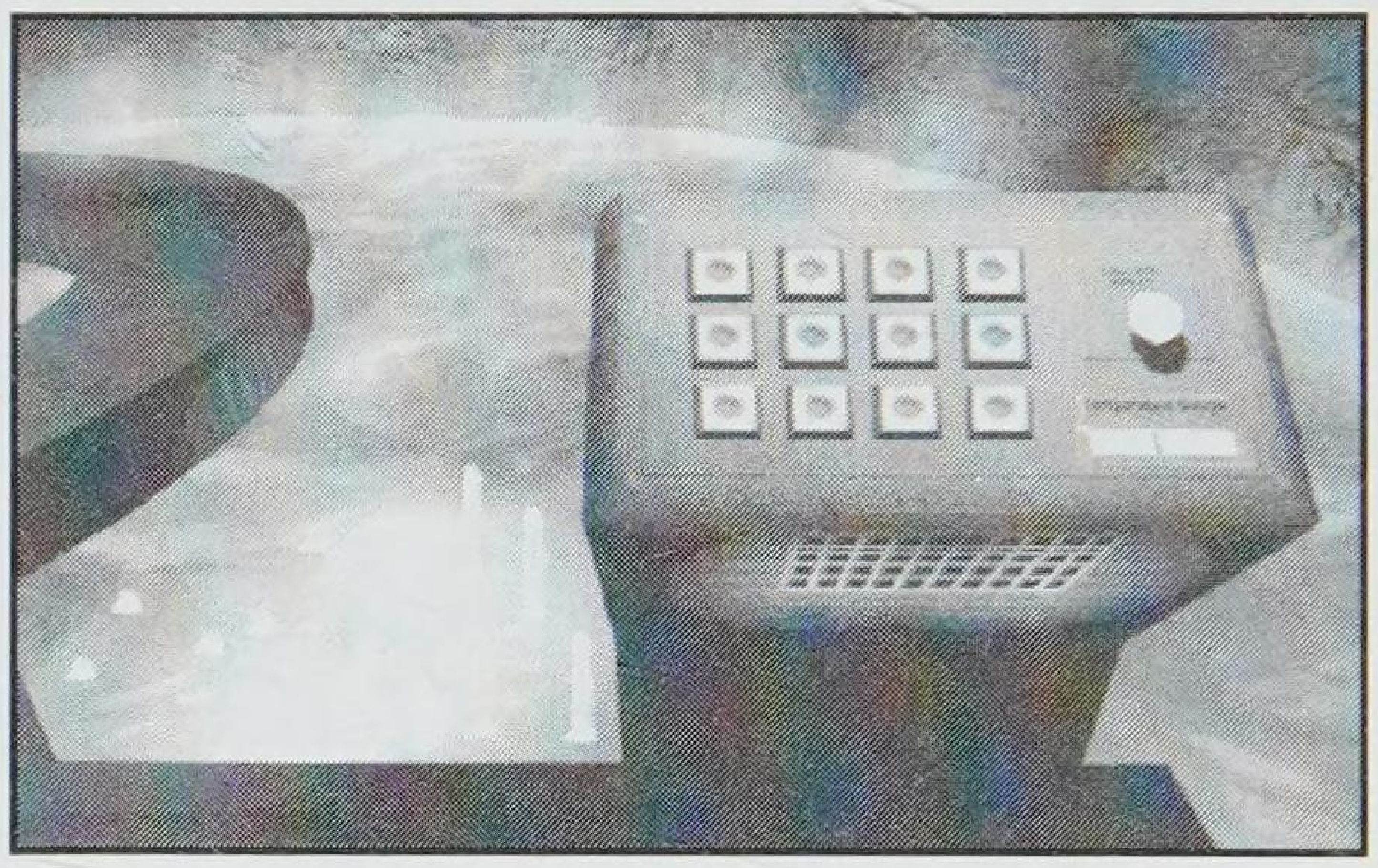


At the base of the unit are two buttons, **Arm** and **Fan**. Leave them alone, but remember that they're there.

NOTE:

Depending on how close you stand to the cauldron, the left button of the two will read one of two ways. In the initial close-up it's ***Box****; in the extreme close-up it's* ***Arm****.*

THE REACTOR COOLING POOL PUZZLE



Go to the rod control board.

You see a grid of 12 unmarked buttons, a main power button, and a gauge whose color transitions from blue to red.

Turn on the power by pressing the big red button. Press any of the other switches to make one of the rods emerge from the water. The gauge should move closer to red. Each button controls a different rod—the rods are of different lengths, so different rods affect the pool's temperature differently.

Your task is to heat the water enough to melt the iron properly so that it can fill the mold. Too little heat gets you nothing and too much blows up the whole place.

The game helps you a lot here:

If the temperature gets too high, you'll hear a message to this effect. Merely lower the rod you just raised, and that problem will be fixed.

If you leave the control panel close-up without enough heat being pumped out, you will hear an "... unable to proceed" message. When the rods are set just right, a tiny bell will sound.

If you step away at this point you will hear an "... optimal processing consistency" message.

There are two ways to approach solving this problem:

1. You want to get the gauge indicator to move as far right into the green as possible, right on the border with yellow without going into it. This is a trial-and-error problem—keep trying different combinations until you find one that works. Here's one that does:

   - Press the buttons on the bottom row.
   - Press the first button on the top row.

   The screen shot shows the proper rods sticking out of the water. This is not the only rod combination that will solve this puzzle. Experimentation will find others. The key is the position of the indicator on the gauge. If this is taking too much time, scoot upstairs and return.

2. Keep raising and lowering the rods at random until the bell sounds. If it's taking too much time, scoot upstairs and return.

From the Zork Nemesis Design Docs

For the logic behind what's going on inside the cooling pool, here is the way the solution was designed:

"Solving the Rod Puzzle

The player wants the gauge to fall in the green. Each rod has a set length and a corresponding value as follows:

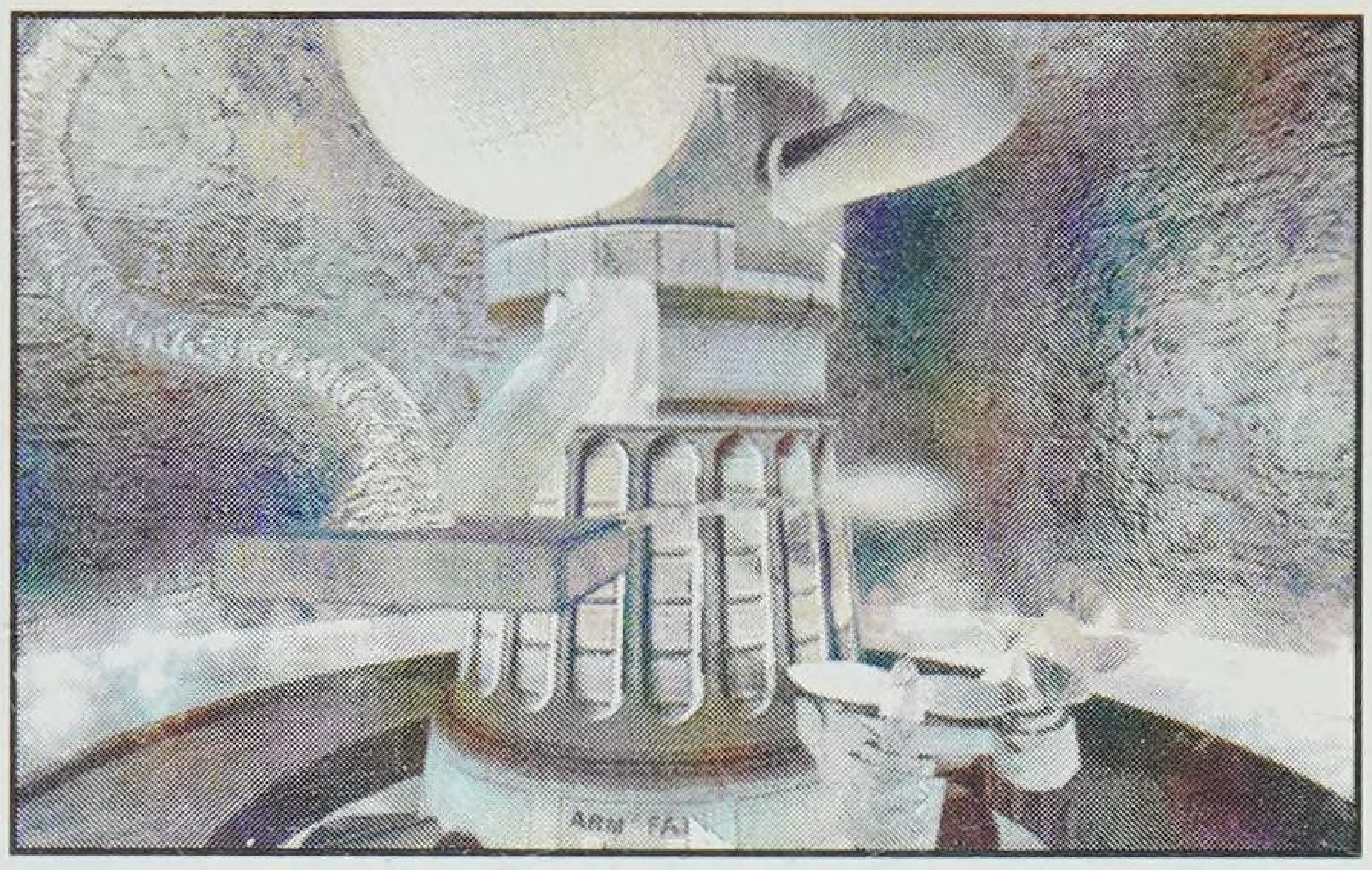
Rod Number:	Length of Rod:	Gauge Increases by:
Rod 1	5 feet	5
Rod 2	10 feet	10
Rod 3	15 feet	15
Rod 4	12 feet	12
Rod 5	20 feet	20
Rod 6	11 feet	11
Rod 7	7 feet	7
Rod 8	4 feet	4
Rod 9	8 feet	8
Rod 10	17 feet	17
Rod 11	13 feet	13
Rod 12	22 feet	22

To solve the puzzle, the player must raise any combination of rods that have a combined length of between 60 and 65 feet.

Misstep: Creating Meltdown

If the player lifts more than 65 feet of rods, the chamber will rise to dangerous levels of heat… If she does not lower at least one of the rods, the light level of the room will increase dramatically; with a flash, the player will expire."

Making Lead (Pt. 2)

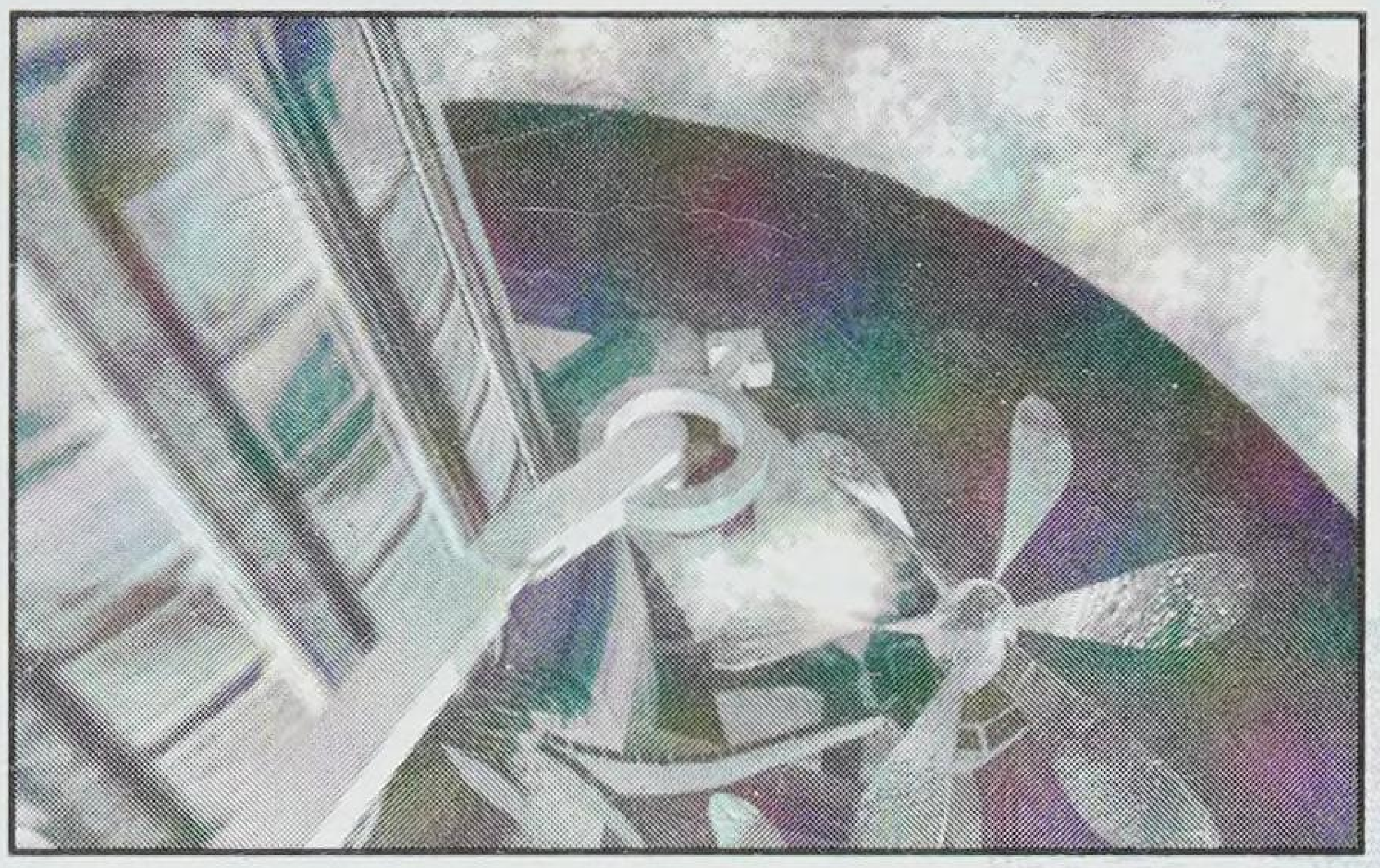


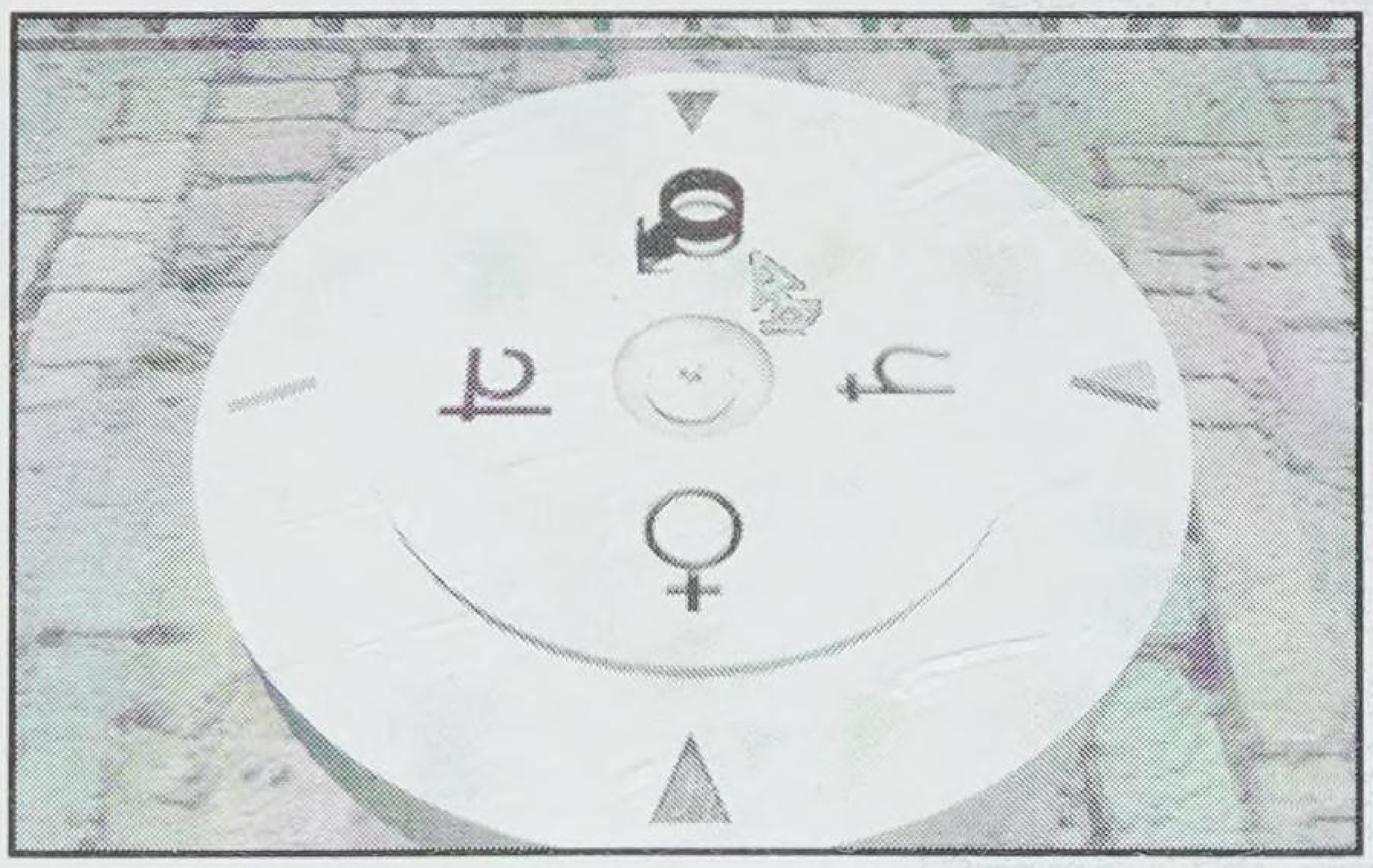
Return to the cauldron. If you haven't put the mold into the tray yet, do so.

Press **Arm.** Hot water heats the cauldron when the iron is melted. An arm reaches in to take the hot item and suspends it above the fans.

Press **Fan.** The fans whirr and whirl.

If you've set the heat properly, you now see a yellow object in place of the molten iron. If you haven't set the heat properly, you can keep trying until you do.



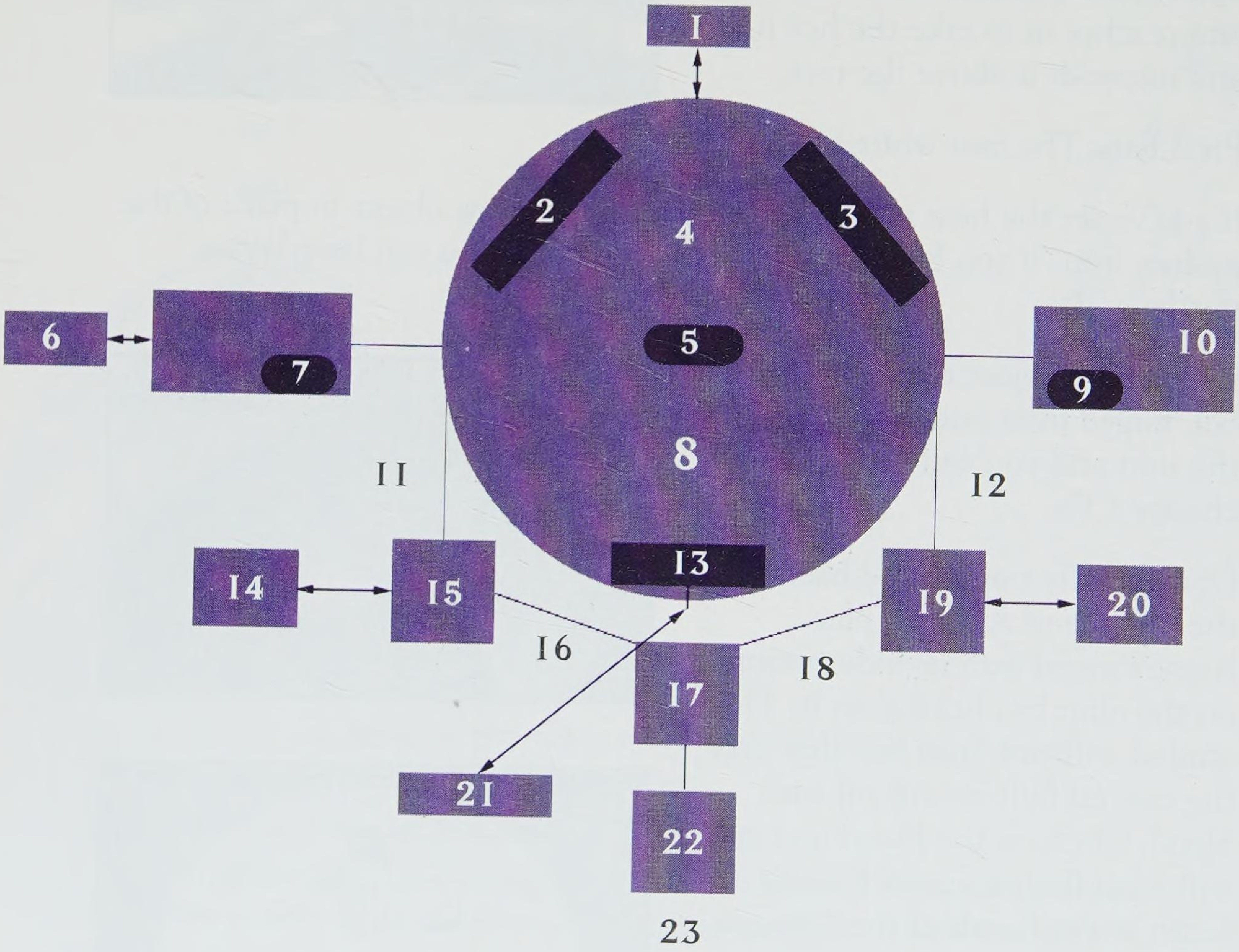


The yellow object is Kaine's symbol, forged from pure iron. Take the iron and you will be asked to change CDs.

Dramatically transported back to the Temple of Agrippa, place Kaine's metal into its indentation on the altar by clicking on it. The symbol will sink into the altar and the central hollow will fill with blood. Click on the blood and you will see a flash scene of Kaine's death at the hands of the Nemesis.

When the scene finishes, click on Kaine's sarcophagus to hear his apologies for how he acted with his son and how all can be made right by returning the remaining metals and helping in the creation of the Philosopher's Stone.

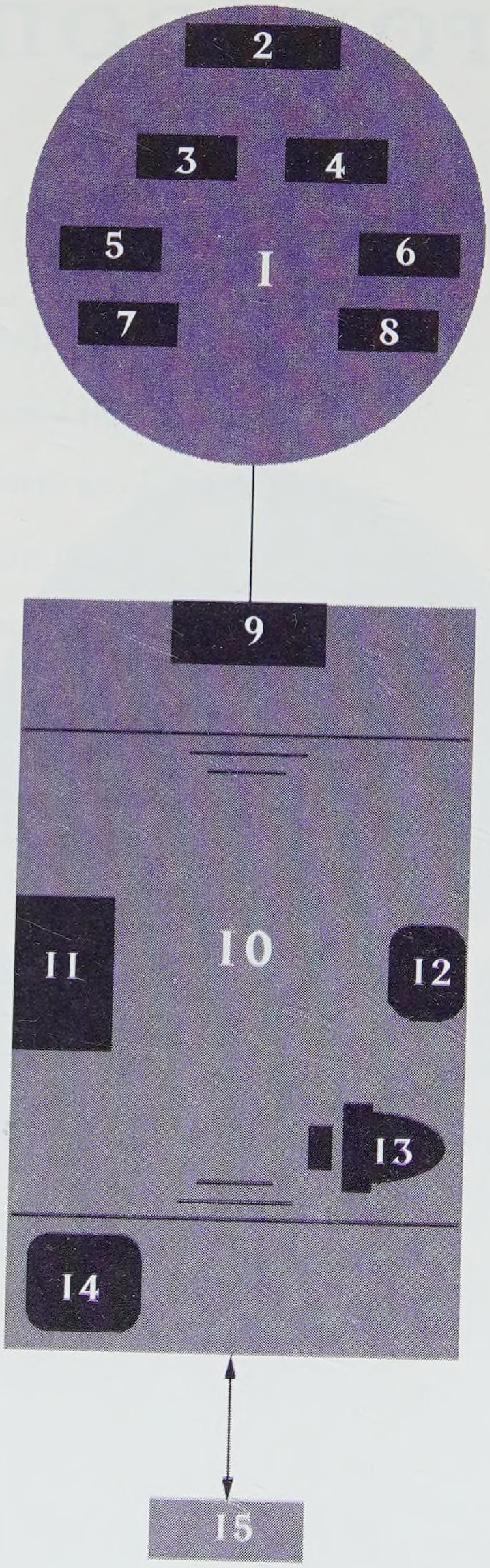
If this is your final Metal Quest, instead of the above scene, you'll walk into the deadly start of **Act III**.



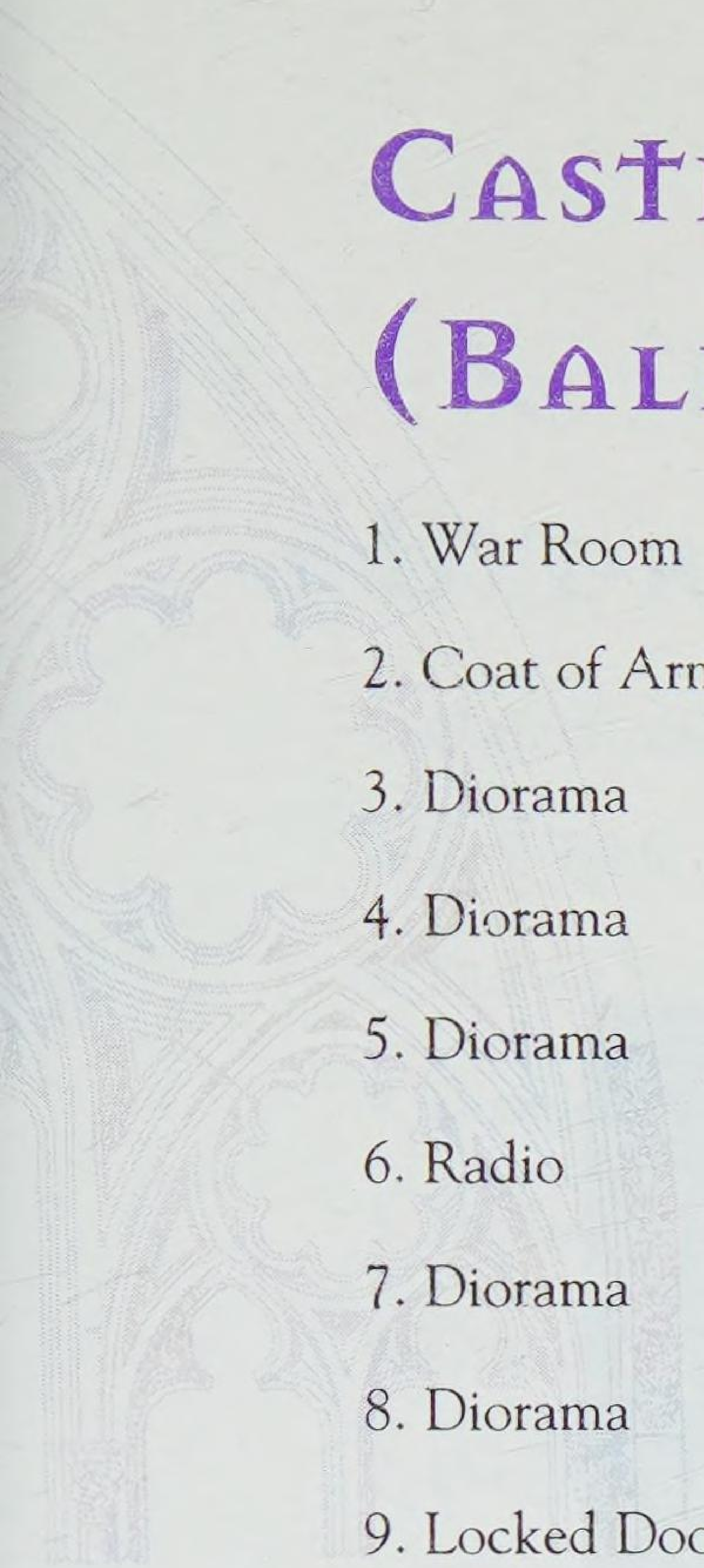
Quest for Iron Maps

Castle, Level 1:

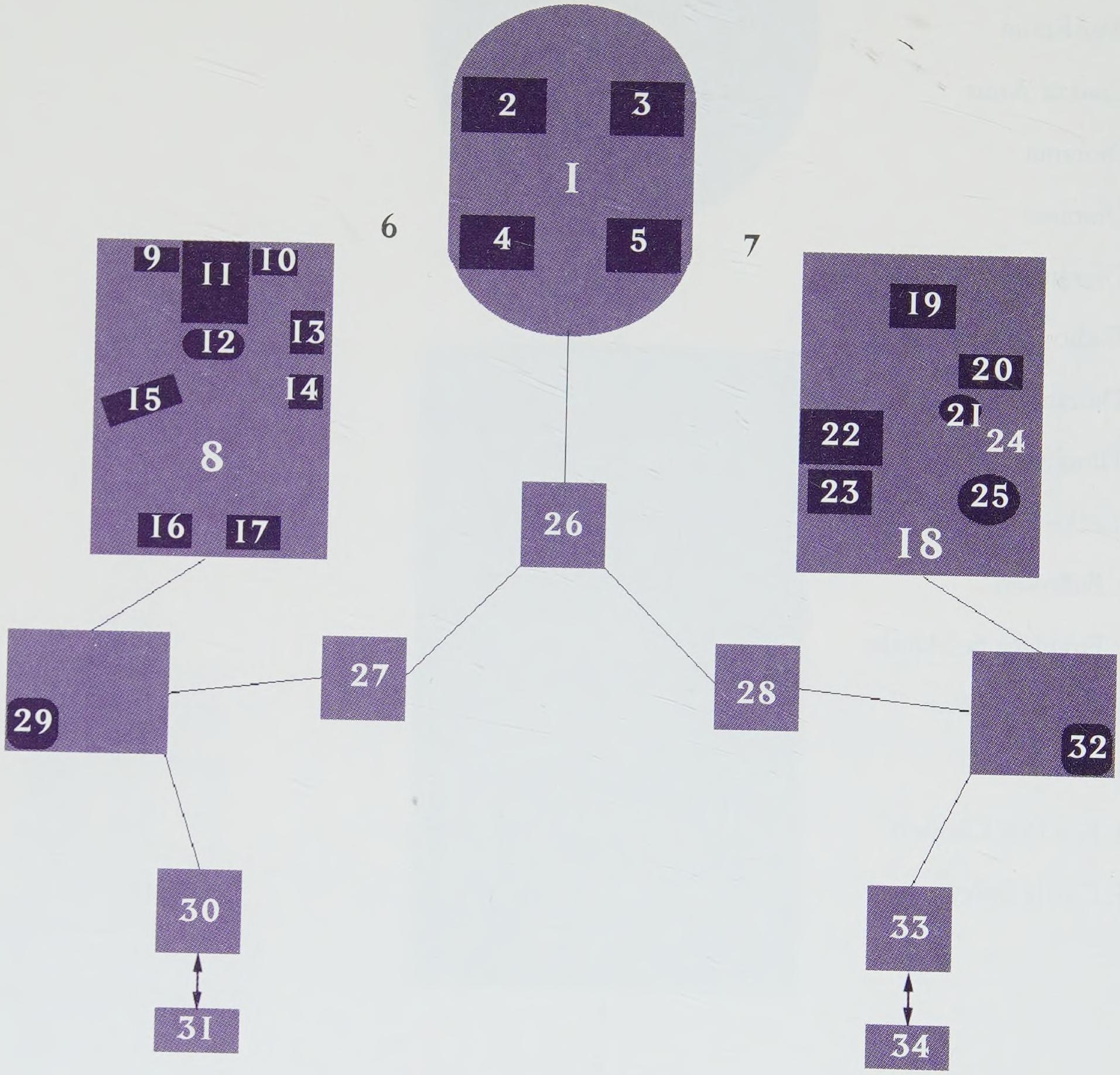
1. Bunker
2. Dam Painting
3. Dimwit Portrait
4. Entry Hall
5. Cannon
6. Armory
7. Knight
8. Entry Hall
9. Knight
10. Locked Door
11. Balcony Stairs (Up/Down)
12. Balcony Stairs (Up/Down)
13. Door to Ballroom
14. Walkway (Level 2)
15. Balcony Landing
16. Balcony Stairs (Up/Down)
17. Balcony Landing
18. Balcony Stairs (Up/Down)
19. Balcony Landing
20. Walkway (Level 2)
21. Castle (Downstairs): Ballroom & War Room
22. Outside Balcony
23. To/From Orrery

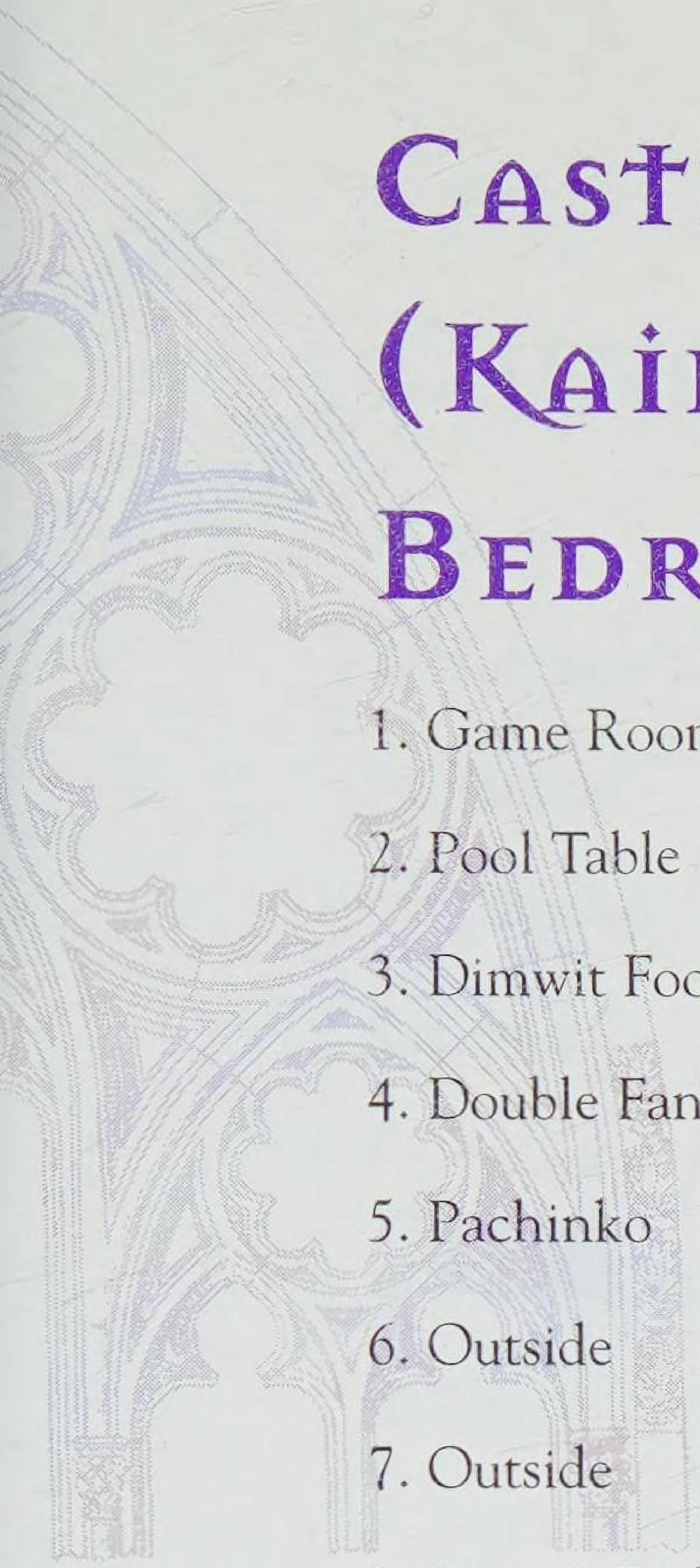

2
3
4
5
1
6
7
8
9
10
11
12
13
14
15

CASTLE, LEVEL I:
(BALLROOM & WAR ROOM)



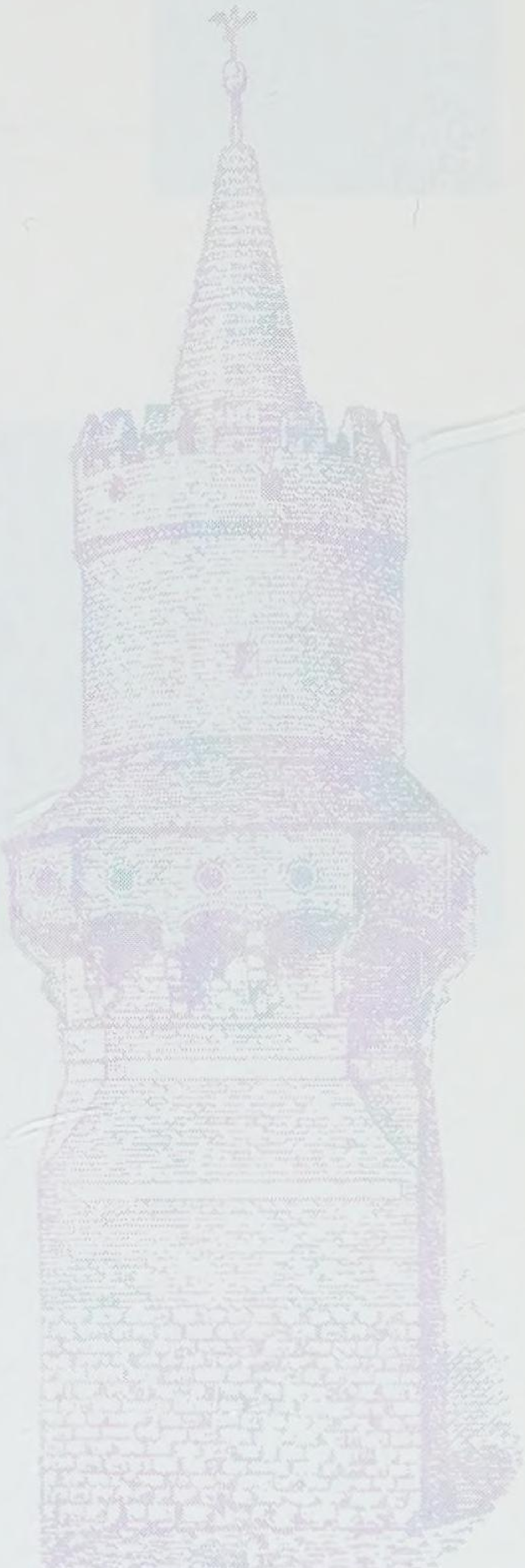
1. War Room
2. Coat of Arms
3. Diorama
4. Diorama
5. Diorama
6. Radio
7. Diorama
8. Diorama
9. Locked Door
10. Ballroom
11. Fireplace & Mantle
12. Stag's Head
13. Piano
14. Foo Dog Cannon
15. Castle Entry

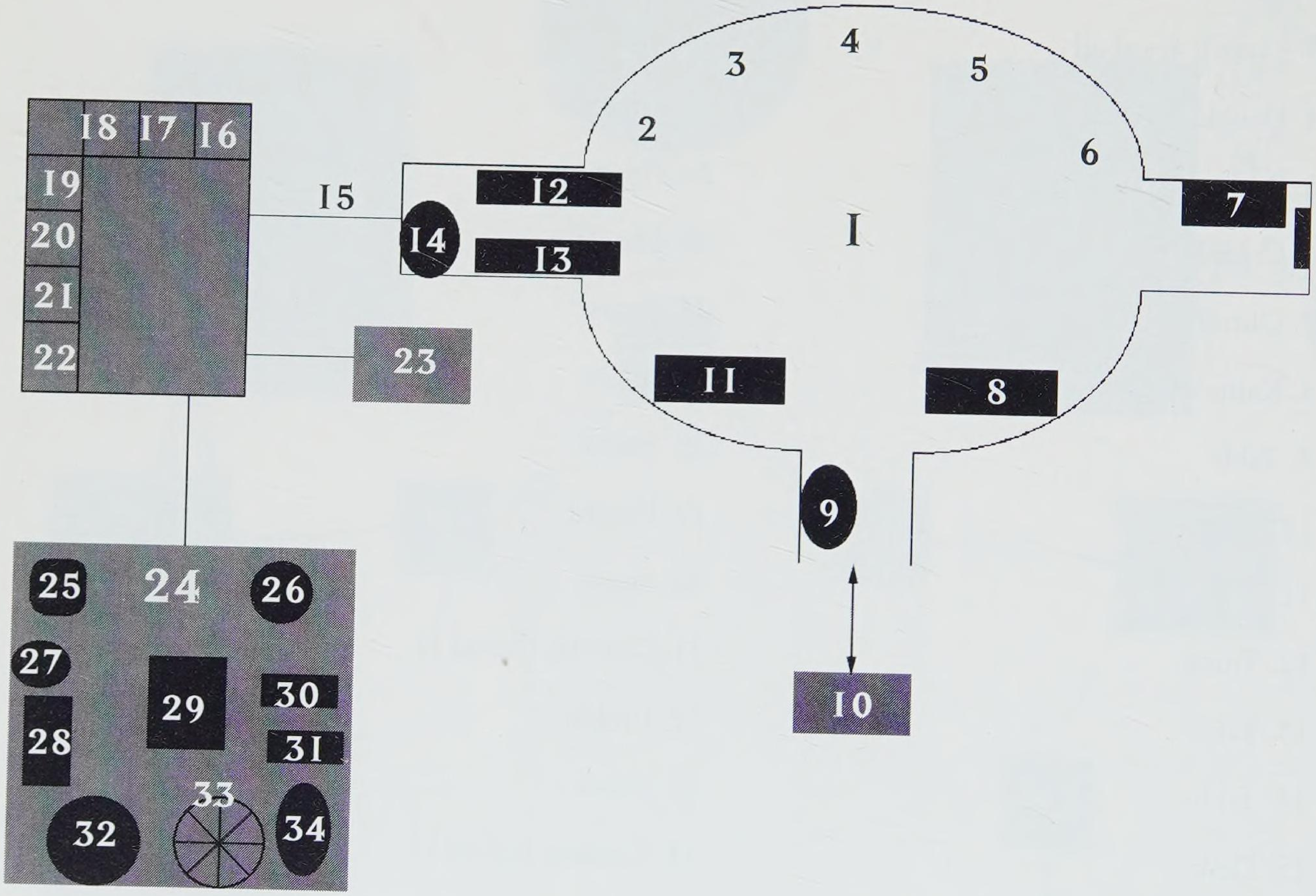

2
3
1
6
4
5
7
9
11
10
12
13
14
15
8
16
17
19
20
21
22
24
23
25
18
26
27
28
29
32
30
31
33
34



CASTLE, LEVEL 2: (KAINE'S BEDROOM, LUCIEN'S BEDROOM, & GAME ROOM)

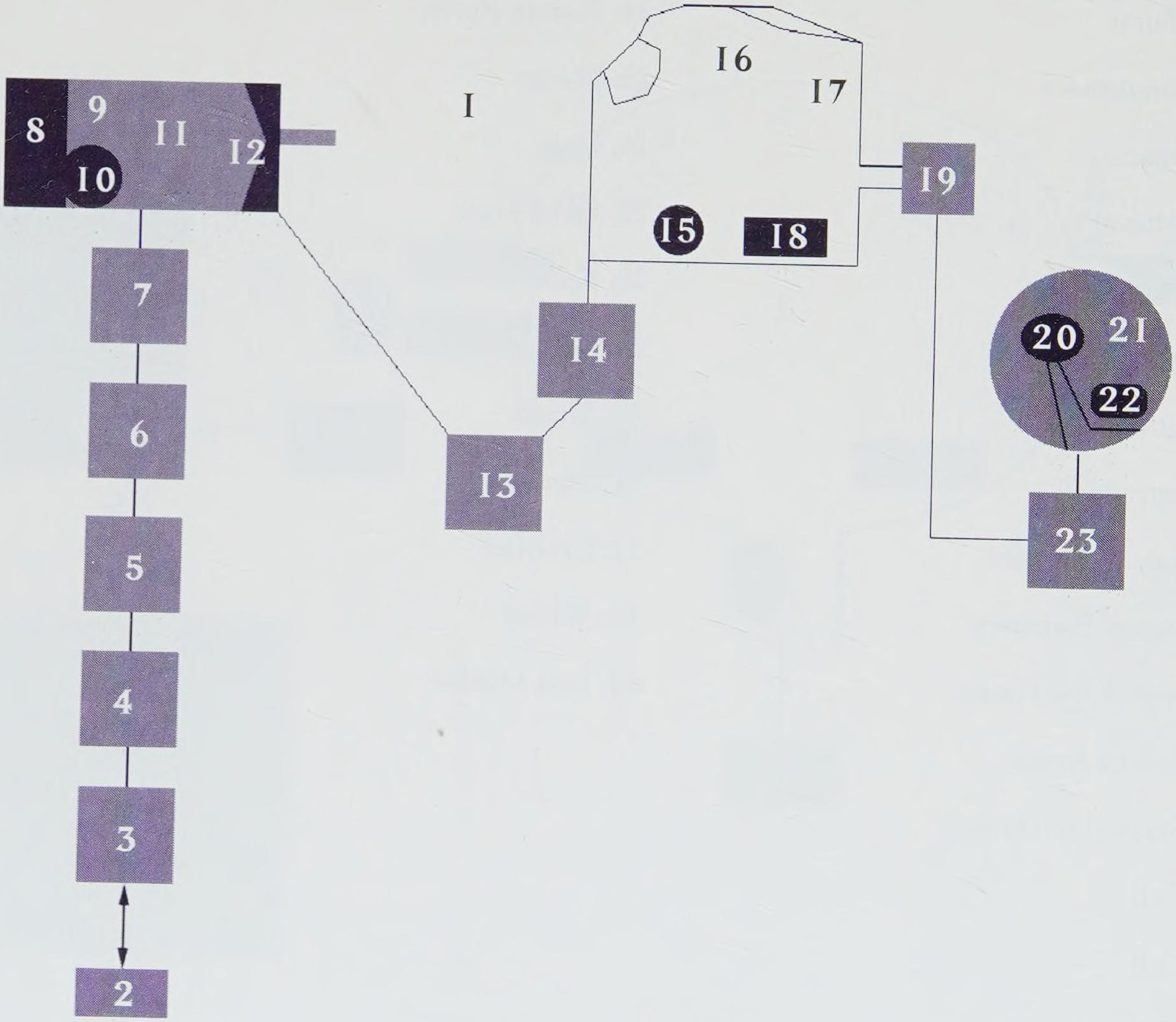
1. Game Room
2. Pool Table
3. Dimwit Foosball
4. Double Fanucci
5. Pachinko
6. Outside
7. Outside
8. Kaine's Bedroom
9. Table
10. Table
11. Bed
12. Trunk
13. Table
14. Table
15. Desk
16. Table
17. Table
18. Lucien's Bedroom
19. Table
20. Easel
21. Table
22. Bed
23. Armoire
24. Paintings
25. Fireplace
26. Stairs
27. Stairs
28. Stairs
29. Knight
30. Stairs
31. Landing (Level 1)
32. Knight
33. Stairs
34. Landing (Level 1)

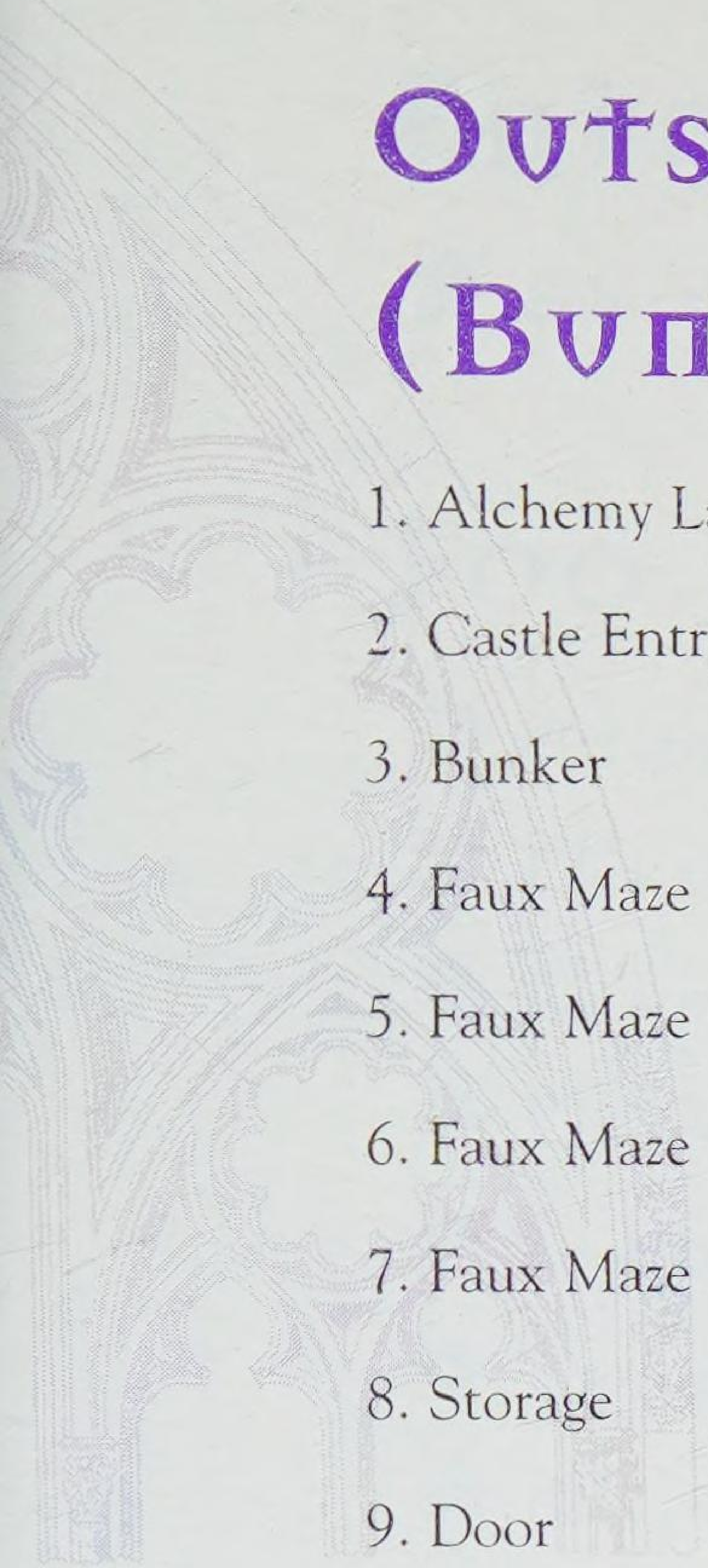



1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34

CASTLE, BASEMENT: (ARMORY, DUNGEON, & TORTURE ROOM)

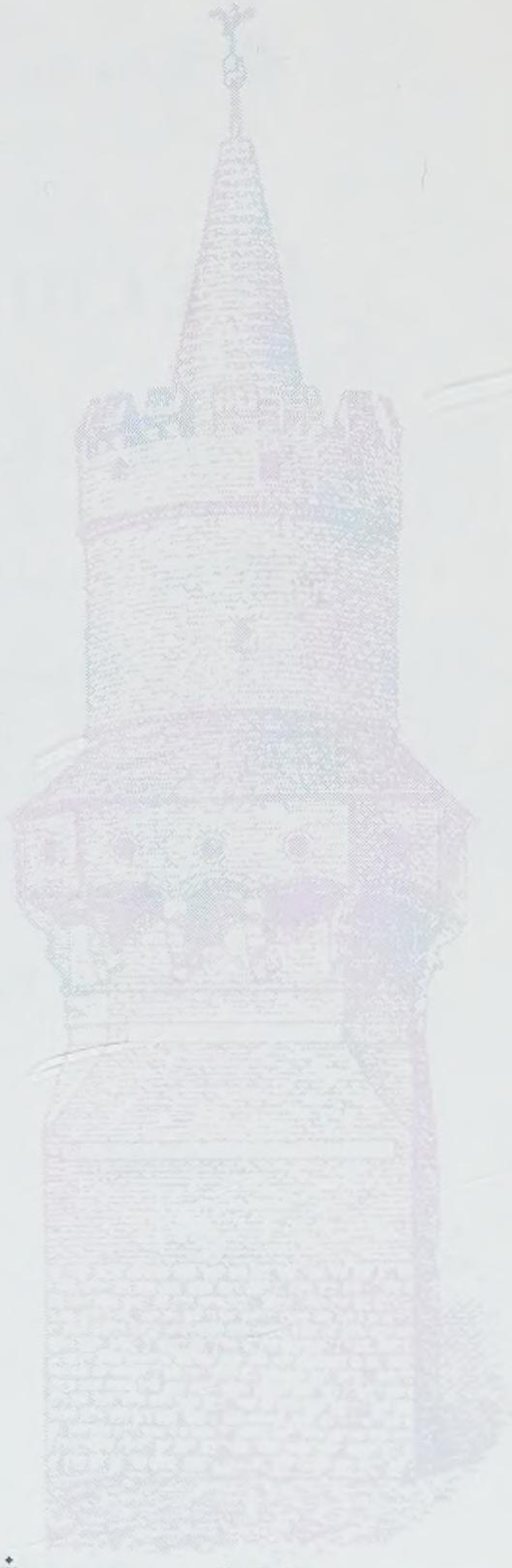
1. Armory
2. Hundred Years' War
3. Samurai
4. Conquistador
5. Roman
6. Medieval
7. Age of Kaine
8. Age of Powder
9. Suit of Armor
10. Entry Hall
11. Age of Archery
12. Age of Barbarity
13. Age of the Future
14. Suit of Armor
15. Stairs (Up/Down)
16. Cell
17. Cell
18. Cell
19. Cell
20. Cell
21. Cell
22. Cell
23. Lucien's Cell
24. Torture Room
25. Player
26. Cage
27. Head Press
28. Rack
29. Torture Table
30. Stocks
31. Stocks
32. Codyfier
33. Wheel
34. Iron Maiden


8
9
11
12
10
1
16
17
15
18
19
20
21
22
7
14
6
13
23
5
4
3
2



OUTSIDE CASTLE: (BUNKER & ALCHEMY LAB)

1. Alchemy Lab
2. Castle Entry
3. Bunker
4. Faux Maze
5. Faux Maze
6. Faux Maze
7. Faux Maze
8. Storage
9. Door
10. Power Unit
11. Battle Tank
12. Cockpit
13. Tank (Outside Lab)
14. Outside Lab
15. Molding Machine
16. Glass Wall
17. Skeleton
18. Workbench
19. Elevator
20. Cauldron
21. Reactor Cooling Pool
22. Reactor Control
23. Elevator



PUZZLE SOLUTIONS

SWORD PUZZLE:

- Get sword handle from table in Ballroom
- Click sword handle on blade mounted on Ballroom mantel
- Take the sword after the video segment
- Put sword in scabbard of suit of armor outside the Armory

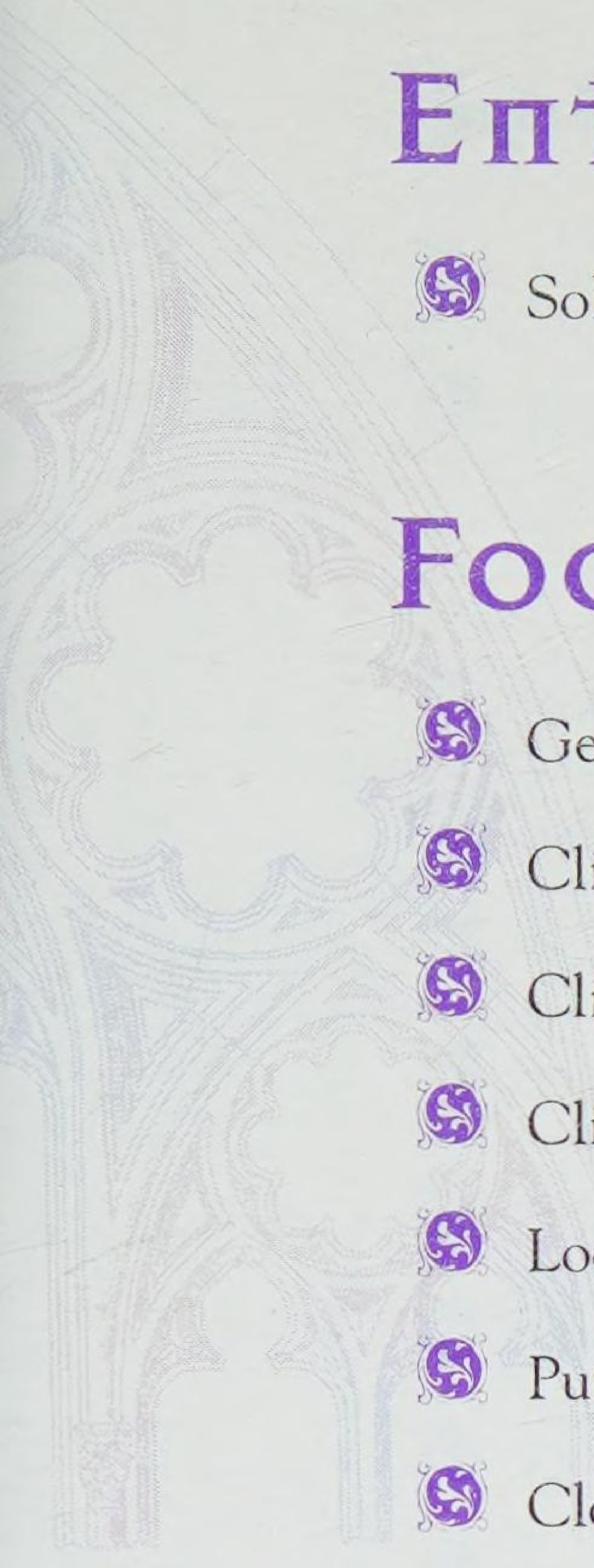
ENTERING THE ARMORY:

- Solve the Sword Puzzle

HELMETS/STAINED GLASS PUZZLE:

- Solve the Sword Puzzle to enter the Armory
- Note the visor positions on the stained glass windows
- Notice the visor positions of the five suits of armor
- Adjust suit visors to match stained glass visors

Hundred Years' War	Down
Samurai	Down
Conquistador	Up
Roman	Up
Medieval	Down



ENTERING THE DUNGEON:

- Solve the Helmets/Stained Glass Puzzle

FOO DOG PUZZLE:

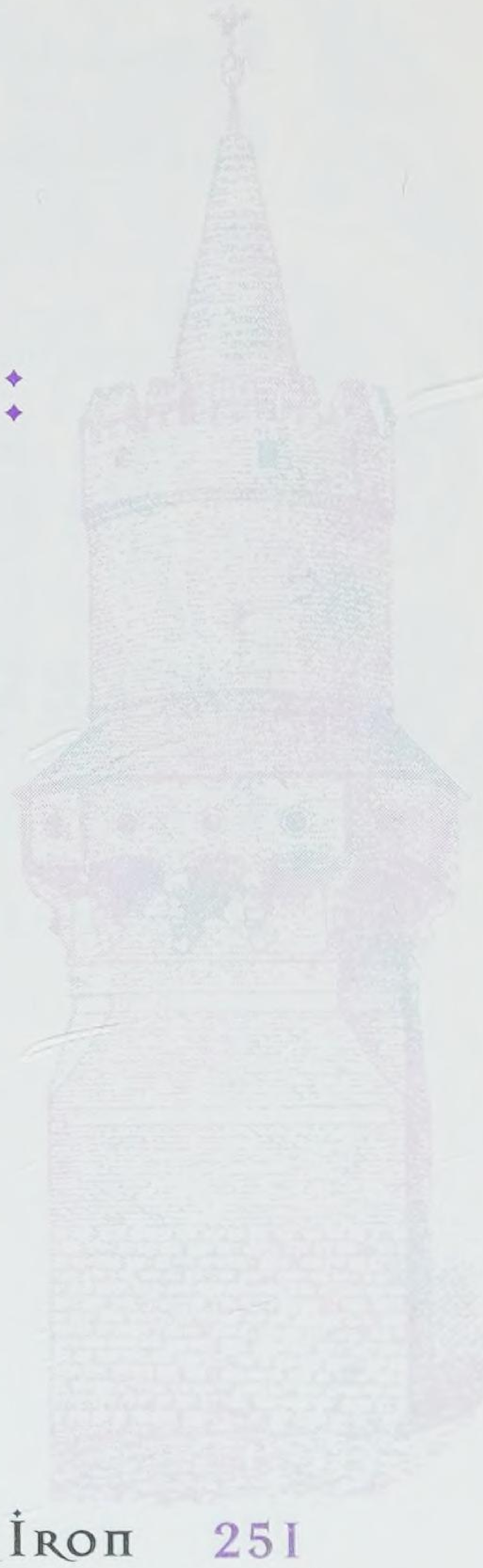
- Get gunpowder bag from Lucien's Bedroom (under armoire)
- Click on Foo Dog cannon
- Click on dog's ear
- Click on dog's butt
- Look inside cannon's rear end
- Put gunpowder inside cannon
- Close rear end
- Pull Foo Dog's tail

ENTERING THE WAR ROOM:

- Solve Foo Dog Puzzle

WAR ROOM PUZZLE:

- Find secret compartment (on left) in Kaine's Bedroom Desk
- Take vial of nitro from the secret compartment
- Use nitro to open trunk in Kaine's Bedroom



- Find battle plan sequence inside Kaine's trunk by reading the plan and following the arrows:

  Distract enemy
  Build bridge
  Infiltrate
  Split troops
  Decoy

- Take brush on easel shelf in Lucien's Bedroom
- Use brush to paint the blank canvas
- Read the numbers on the battle plan list on the canvas
- Combine numbers with order of battle plan. The final number sequence is: 10 - 1 - 9 - 6 - 12
- Solve the Helmets/Stained Glass Puzzle
- Enter the Dungeon
- Open *Battle in Progress* diorama
- Turn on radio
- Enter these code numbers:

  10 - 1 - 9 - 6 - 12

Entering the Bunker:

- Solve the War Room Puzzle
- Exit the Entry Hall through the closed doors to go outside

BATTLE TANK PUZZLE:

- Perform Fishing in the Desert trick shot in Game Room
- Note the ball number order in slot after the shot:

  7 - 4 - 1 - 9 - 5 - 3

- Solve the Sword Puzzle
- Take Thaddium for Age of Kaine display in Armory
- Put Thaddium in the TED from Age of Kaine display
- Take the TED
- Enter the Bunker
- Put the TED inside the Blue Cylinder in the tank
- Close the container
- Enter pool ball numbers from Fishing in the Desert shot into tank's destination controller
- Activate tank's joystick

ENTERING THE ALCHEMY LAB:

- Solve the Battle Tank Puzzle

REACTOR COOLING POOL PUZZLE:

- Enter the Radioactive Lab
- Turn on control panel

- Press buttons to raise and lower rods so that gauge indicator is as close to red as possible without touching any red
- Click on all buttons in bottom row
- Click on first button of row

NOTE:
Other combinations are possible.

Mold Puzzle:

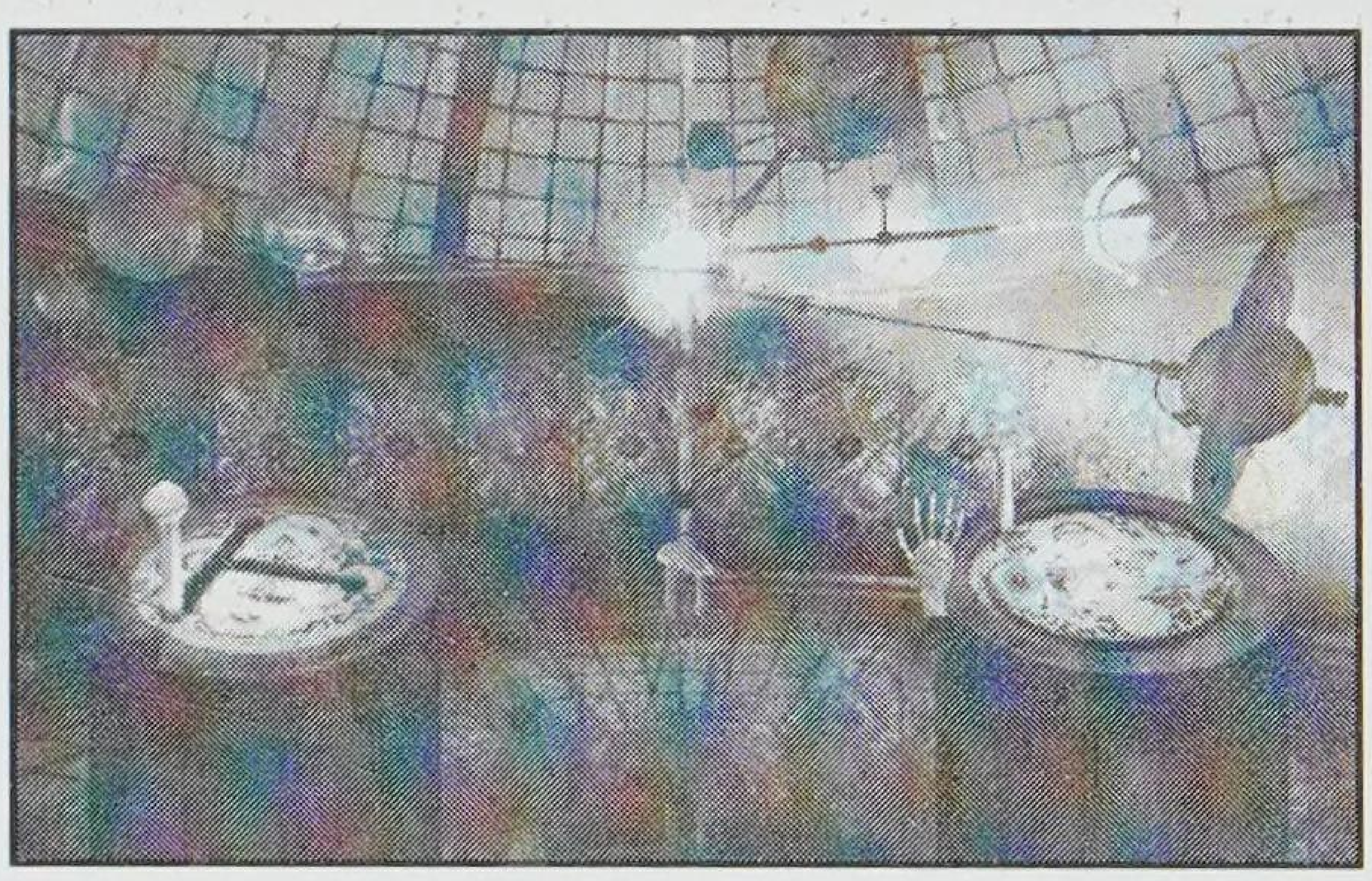
- Enter the Alchemy Lab
- Far left button, top row to top right square
- Far right button, top row to bottom right square
- 2nd from left, top row to top left square
- 3rd from left, top row to bottom left square
- Pull lever
- Take mold

Making Lead:

- Enter the Alchemy Lab
- Solve the Mold Puzzle
- Pull lever and take mold
- Enter the Radioactive Lab
- Place mold in cauldron tray
- Solve the Reactor Cooling Pool Puzzle

- Press **Arm** button
- When the hot iron comes out, press **Fan** button
- Take the iron
- Place mold in cauldron's tray
- Press **Arm** button
- Press **Fan** button
- Take the iron

THE CONSERVATORY OF MADAME SOPHIA: QUEST FOR COPPER



You are standing in front of the Orrery. Rotate the device until Venusnv—the green planet—is fully in the bright light. Let go of the mouse button and the Orrery whirls your character away.

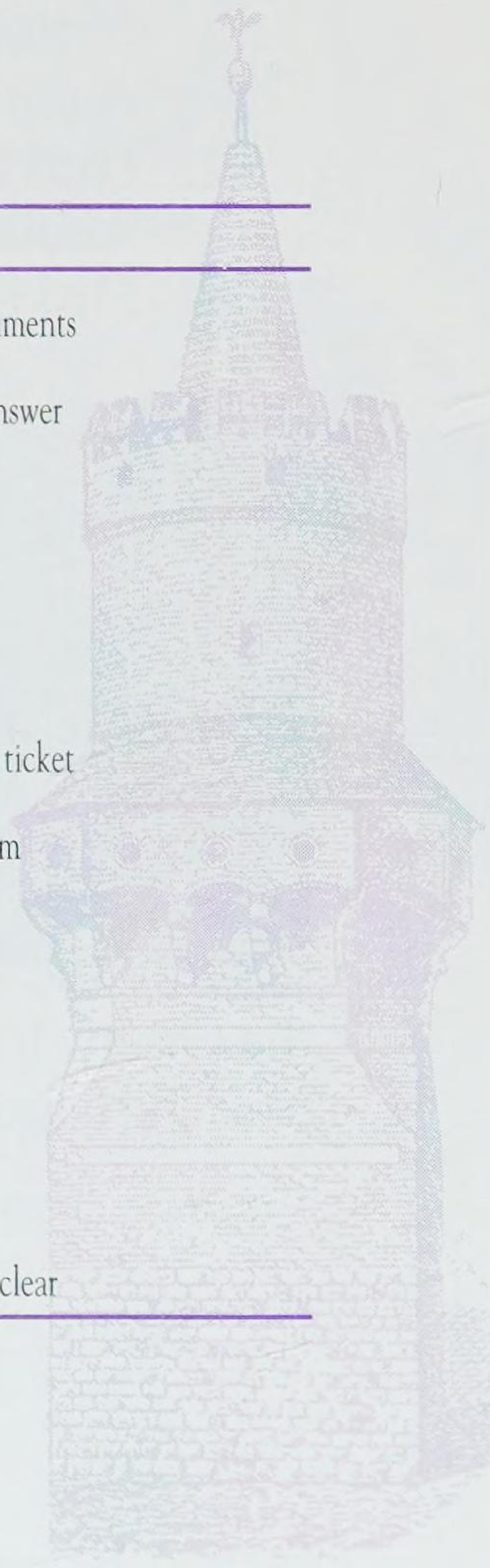
Madame Sophia's base of power was her Frigid River Branch Conservatory—that's her Portal World. It is there you must journey to create the metal, copper, to bring back to her.

WHAT'S AHEAD

- The Practice Room Zorkestra Puzzle
- The Desk Lamp Puzzle
- The Marquee Poster Puzzle
- Entering the Auditorium
- Entering the Boiler Room
- The Orchestra Pit Puzzle
- The Harmony of the Spheres Puzzle
- Making Copper Puzzle

USEFUL ITEMS

Object:	Location:	Use:
Zorkestra album	Bin in Sophia's office	Identify musical instruments
Debut album	Bin in Sophia's office	Orchestra pit puzzle answer
Tuning fork	Table in Sophia's office	Clue to play piano
Key	Inside piano	Turns on desk lamp
Musical instruments	Practice room stage	Creating Zorkestra
Marquee poster	Alexandria's bed	Repair torn poster/get ticket
Alexandria's locket #1	Boiler Room	Enter Submerged Room
Alexandria's locket #2	Submerged Room	Enter Alchemy Lab
Ticket	Ticket booth	Enter Auditorium
Baton	Podium in Auditorium	Conduct Zorkestra
Green crystal	Alchemy Lab	Create black crystal
Fish tablet	Alchemy Lab	Turns black crystal to clear



Critical Path

The Conservatory has three levels you need to explore:

First Level

Practice Room
Lobby
Director's Office
Auditorium
Stage

Second & Third Levels

Girl's Dormitory
Sophia's Chambers
Auditorium Boxes
(2nd Level)
Auditorium Boxes
(3rd Level)

Basement Level

Prop Room
Boiler Room
Submerged Room
Alchemy Lab

From the Zork Nemesis Design Docs

In the watery Conservatory world, the player learns about Alexandria's musical genius and how she and Lucien fell in love during Alexandria's musical debut. The player also learns how Sophia was charged with raising Alexandria and Sophia's romantic involvement with General Kaine.

You are standing on a porch attached to the Conservatory. Look around a bit and admire the scenery. The small planet here, Venusnv, is the return ticket to the Temple of Agrippa. If you click on it, you will teleport back to the Orrery. It's been a long trip to get here—you don't want to go back now. Turn around and step inside.

NOTE:

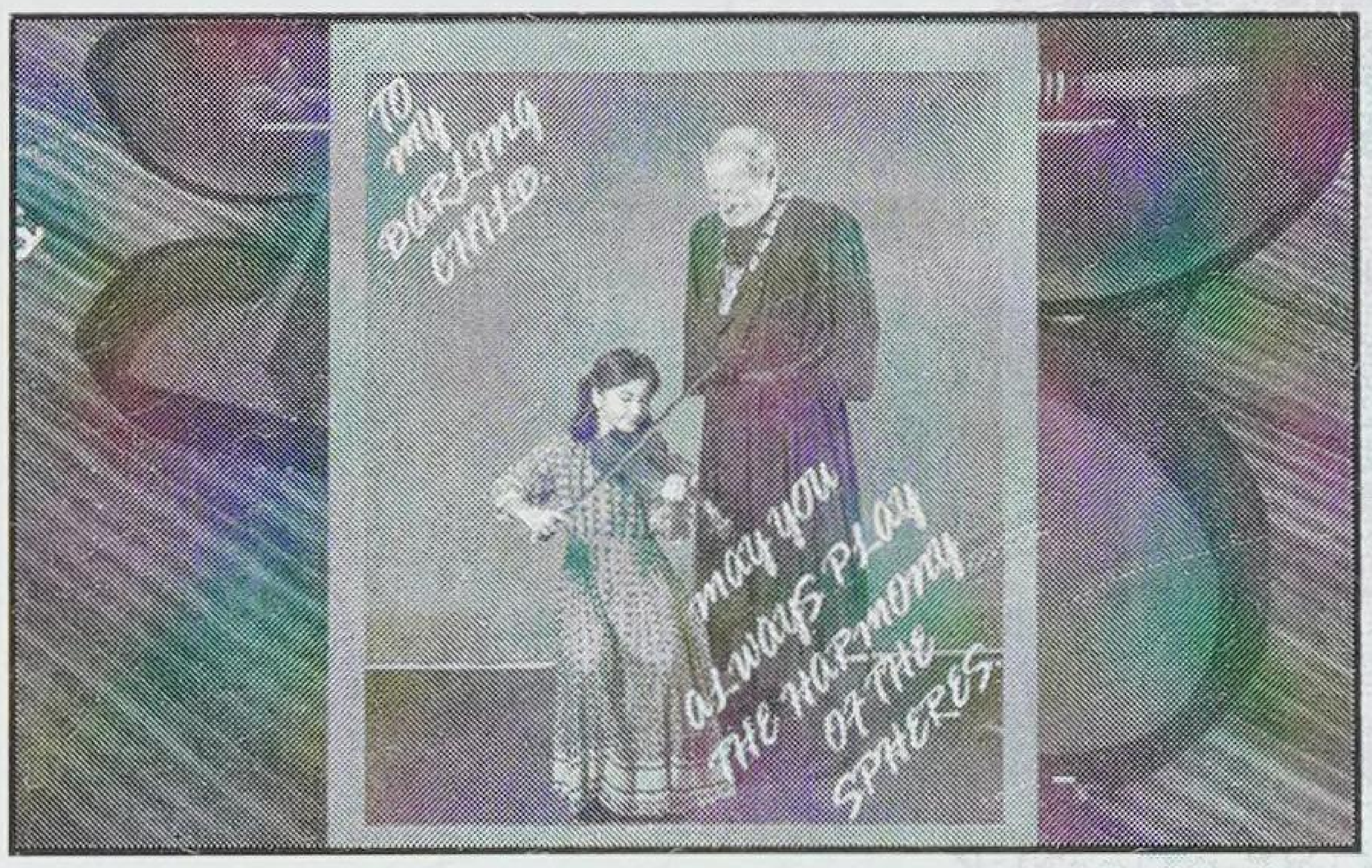
Each of Zork Nemesis' worlds has its own musical score and background sounds. As you prowl about the conservatory, a specific (and familiar) violin melody will keep reoccurring. This is the same melody we heard in the mausoleum in front of the Temple of Agrippa.

You are in the Conservatory Practice Room. As you look about, you will notice that there's a small stage and a flight of stairs leading up. Start exploring by turning Right and moving Forward. Next, turn Left and face the stage. From here you can go straight up on the stage or swivel left and look for the violin case between the two pillars.

FROM THE ZORK NEMESIS DESIGN DOCS

"...the player then finds herself flying over a large body of water then notices a small house in the distance. As she approaches the house, she finds herself hurtling over the edge of an enormous dam. She realizes that the small house she saw was simply one of a series of small pump houses leading down to a palatial Venetian-style glass structure.

Along one side of the structure a massive spillway cascades water down stone tiers and ends at the head of a large river. An entire wing of the structure seems to have collapsed into the river. The player circles the structure and lands on a small porch attached to the Practice Room. Floating on the porch is a small model of the planet Venusnv."



Click on the case and then open it. This once belonged to Alexandria, but there is no violin inside. Look at the picture tucked beneath the instrument's bow and see Malveaux admiring the young Alexandria playing. The "Harmony of the Spheres" reference is repeated many times and in many ways throughout Zork Nemesis, especially here in **Act II**. In alchemical terms, it is the essential balance of the universe. It is also the title of the musical composition Alexandria plays at her debut recital.

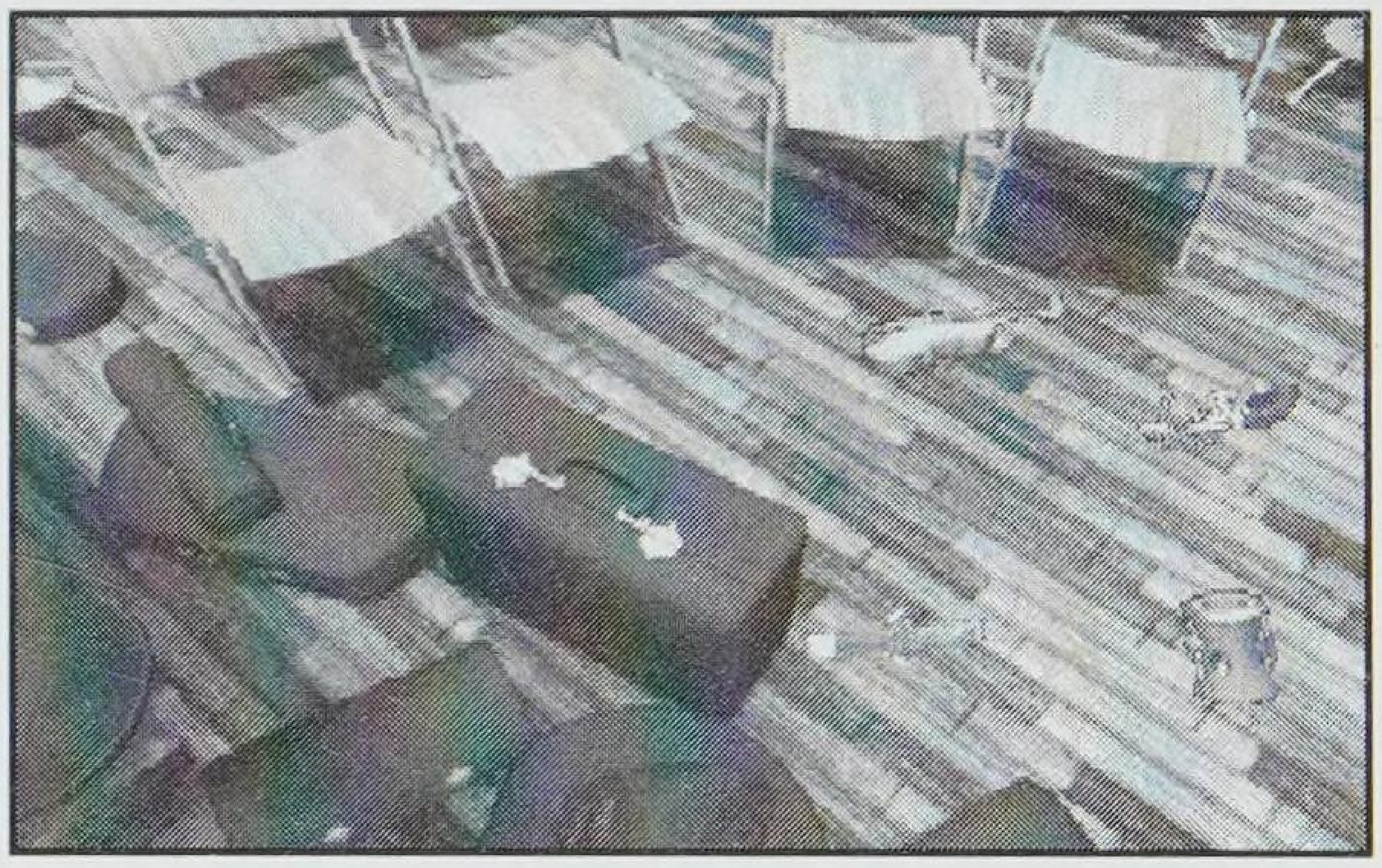
A note peeks out from the utility compartment in the body of the case. Read the note. Lucien thinks something strange is going on.

Looking up at the stage again, you will see that chairs have been arranged on it for an orchestral performance. The chairs are empty.

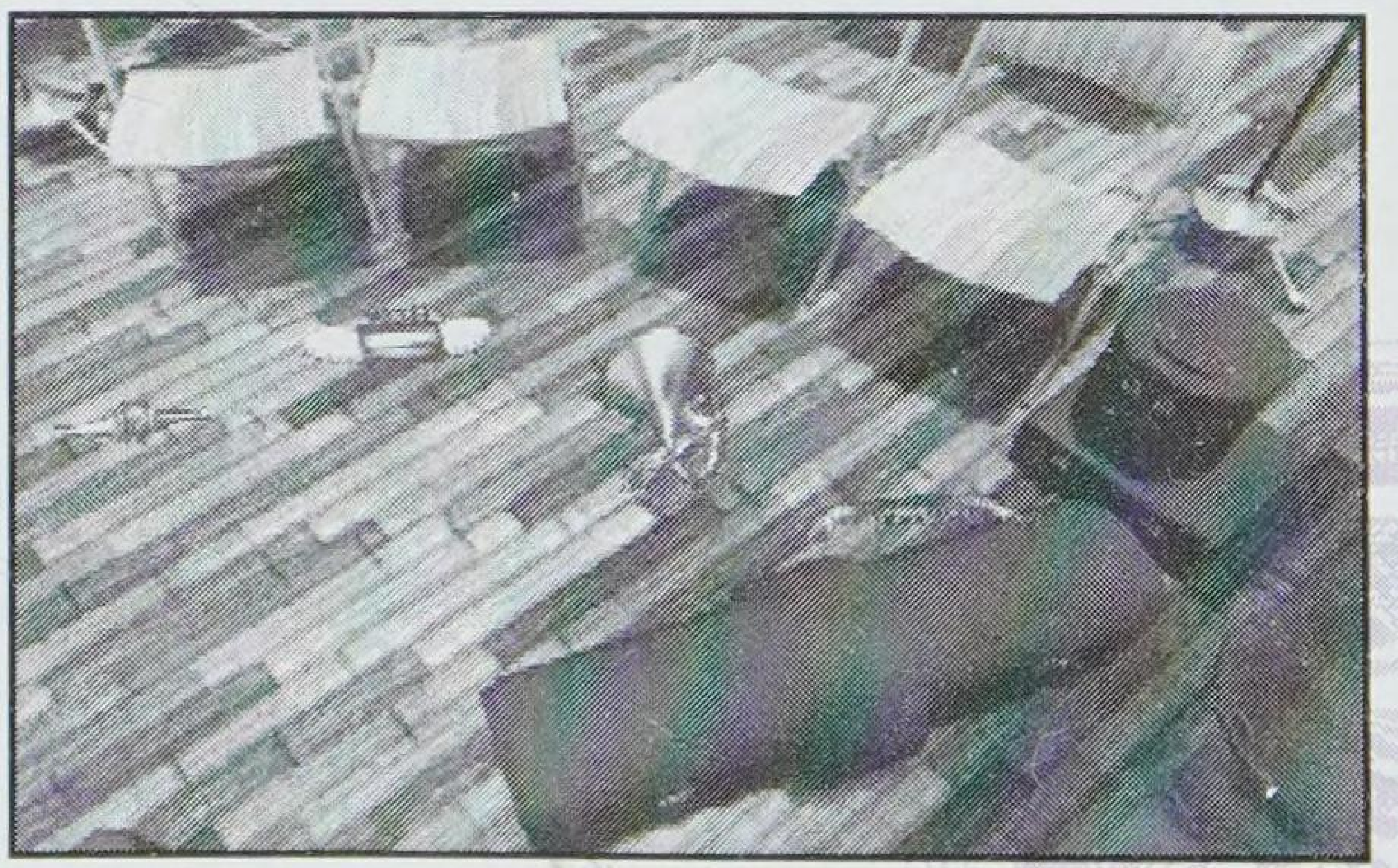
Climb up onto the stage. The round object above it is not a mirror but a window looking down from a hallway above.

THE PRACTICE ROOM ZORKESTRA PUZZLE (PT. I)

From your spot on the stage, you can look down at the floor to both the right and left sides.



Look down to the left and tilt down to the floor. Musical instruments, eight in all, lay about, abandoned. Other than a violin, the instruments are totally unknown. When you click on each of them, the instrument will play a brief melody. The sounds that the instruments produce are very important—you will need to remember them in order to identify the various ones later.



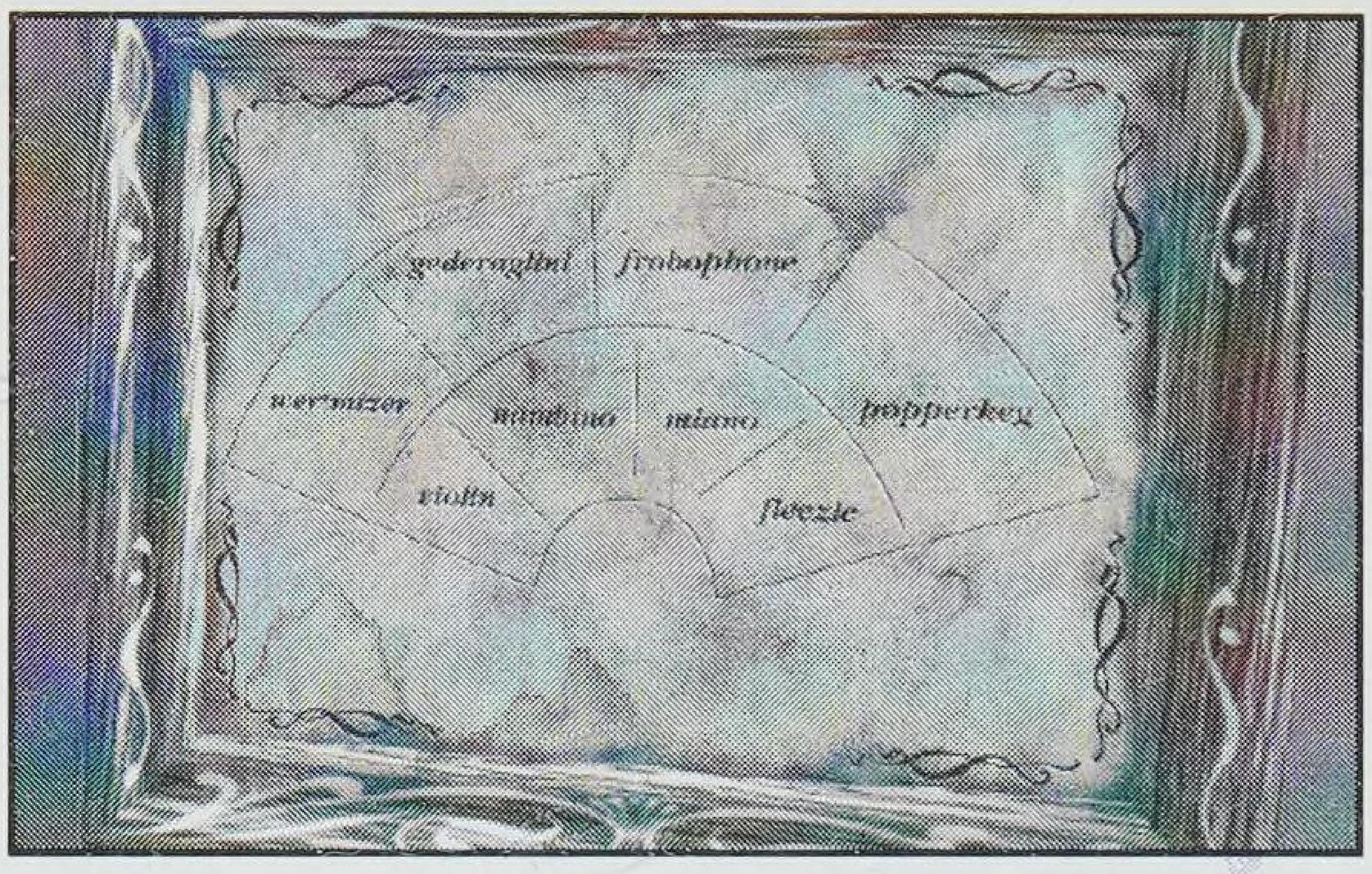
Next, turn your attention to the instruments on the right side of the stage. Don't forget to listen to all of them. We hope your ear isn't of the tin variety.

Although it is possible to carry the instruments around with you, leave them where they are. This is the only place they are used.

THE PRACTICE ROOM ZORKESTRA PUZZLE (PT. 2)

Leave the stage for now and move once to the Left.

Down the hall from this point is a door. To the right is a multi-horned record-player.



Turn Left and look at the chart on the wall. You're looking at a chart showing the way a Zorkestra is traditionally seated. You now know the sections where the people playing the unusual instruments sit.

Turn around and look at the gramophone. You can fiddle with the controls now, but you need a record to make it work. Leave the gramophone, turn around, and move upstairs.

At the top of the stairs, turn Left and continue down the narrow hall. One move takes you to the center of the hall.

At your left, a window overlooks the Practice Room Stage. To the right is a framed class photograph. The woman at the right end of the back row is Madame Sophia. The student at the bottom center is Alexandria.

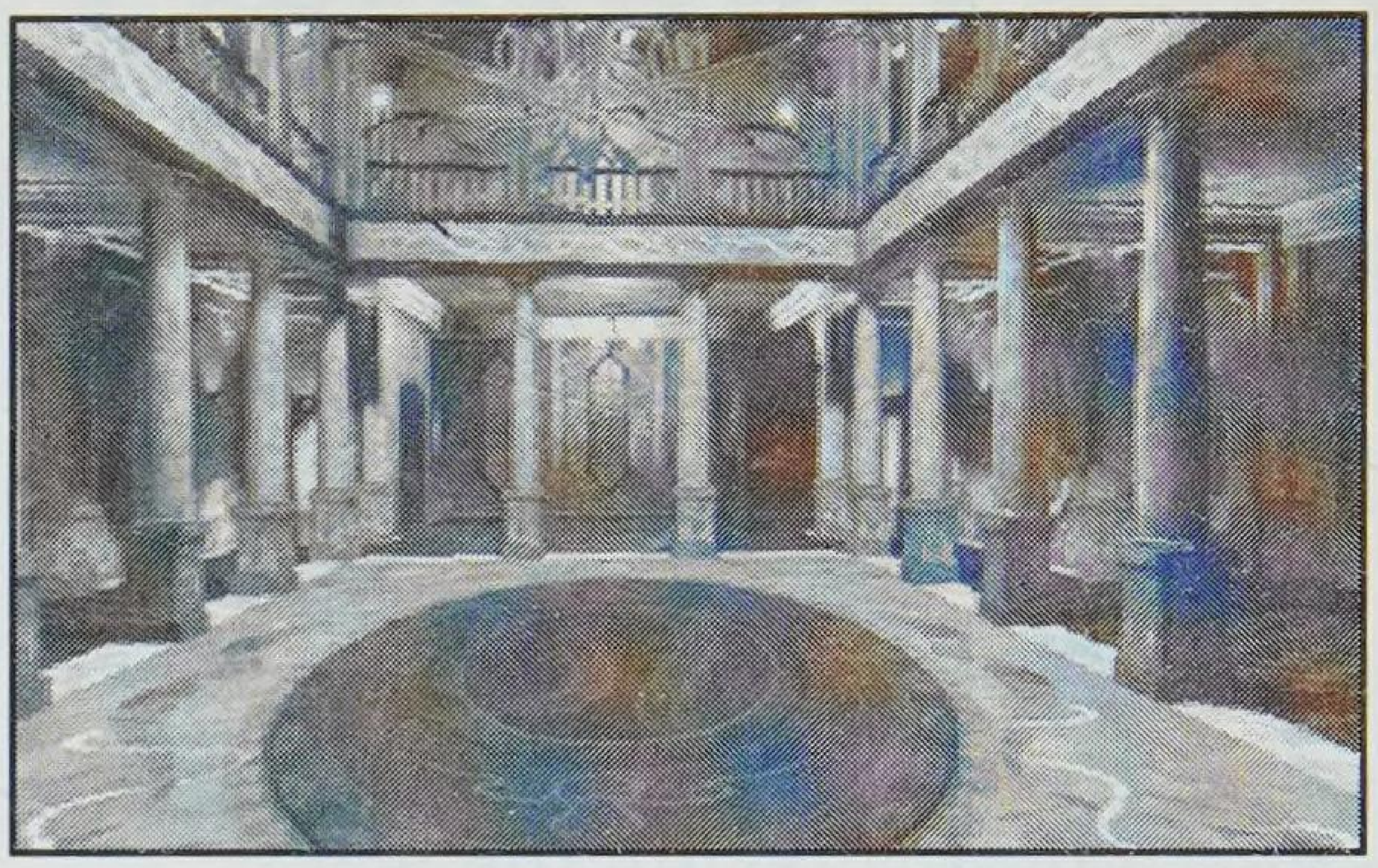
At the far end of the hallway is a painting. Take a close look at it—its title is, "The Harmony of the Spheres."

NOTE:

There is a scene in the monastery between Malveaux and a ten year-old Alexandria. After hearing her play, Malveaux says to Alexandria, "Your music is lovely, Alexandria. It's like the harmony of the spheres."

As we've noted earlier, Alexandria's musical composition—the same melody that has been recurring during this quest—is called by the same name.

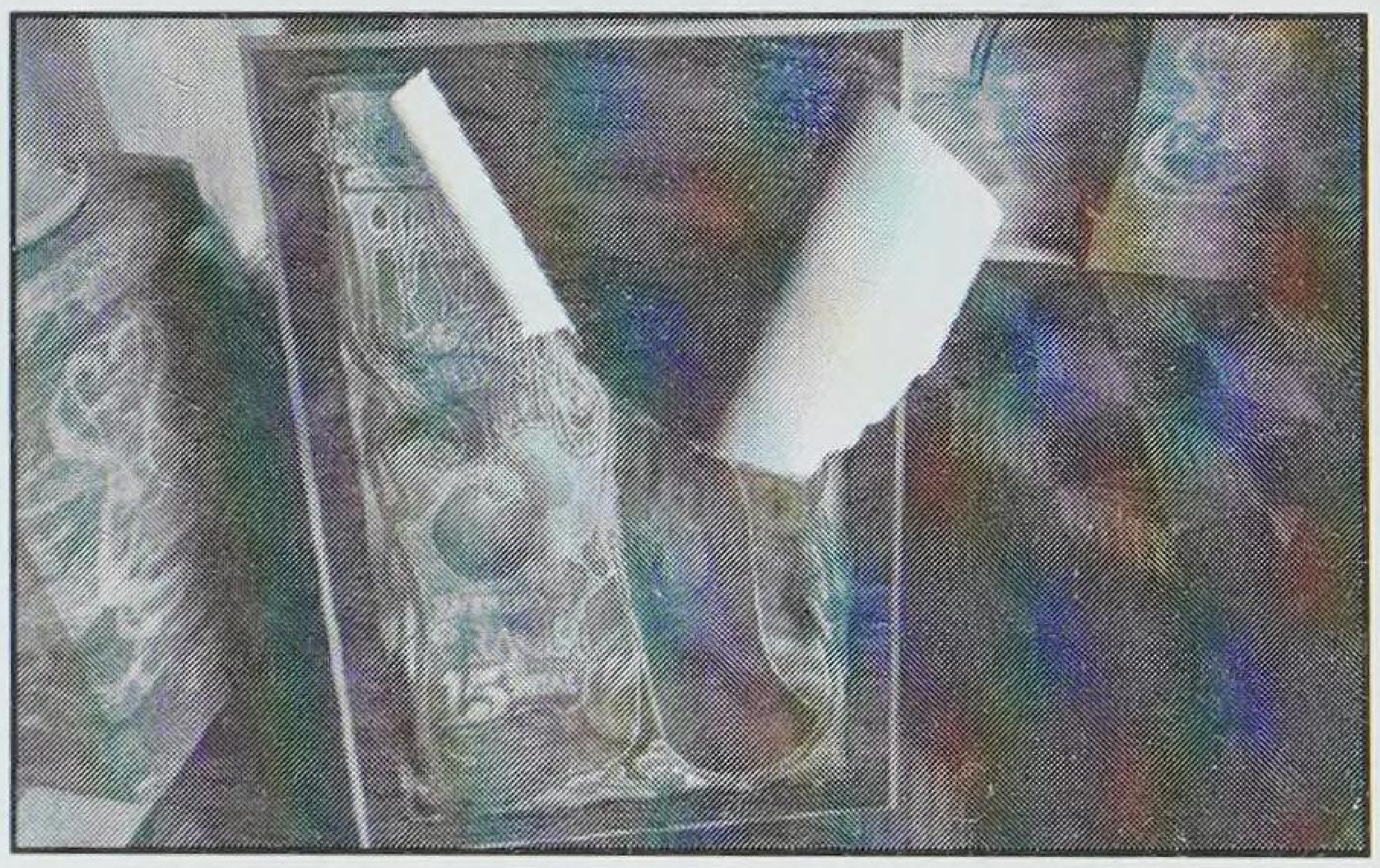
Move down the stairs, (the massive hole in the wall is an interesting vista but does not lead out), and turn Left at the bottom. Stroll past the stage and out through the door in the distance.



You have entered the main lobby of the conservatory. Balconies look down on the lobby from all directions. Behind you, stairs head up to access the other floors.

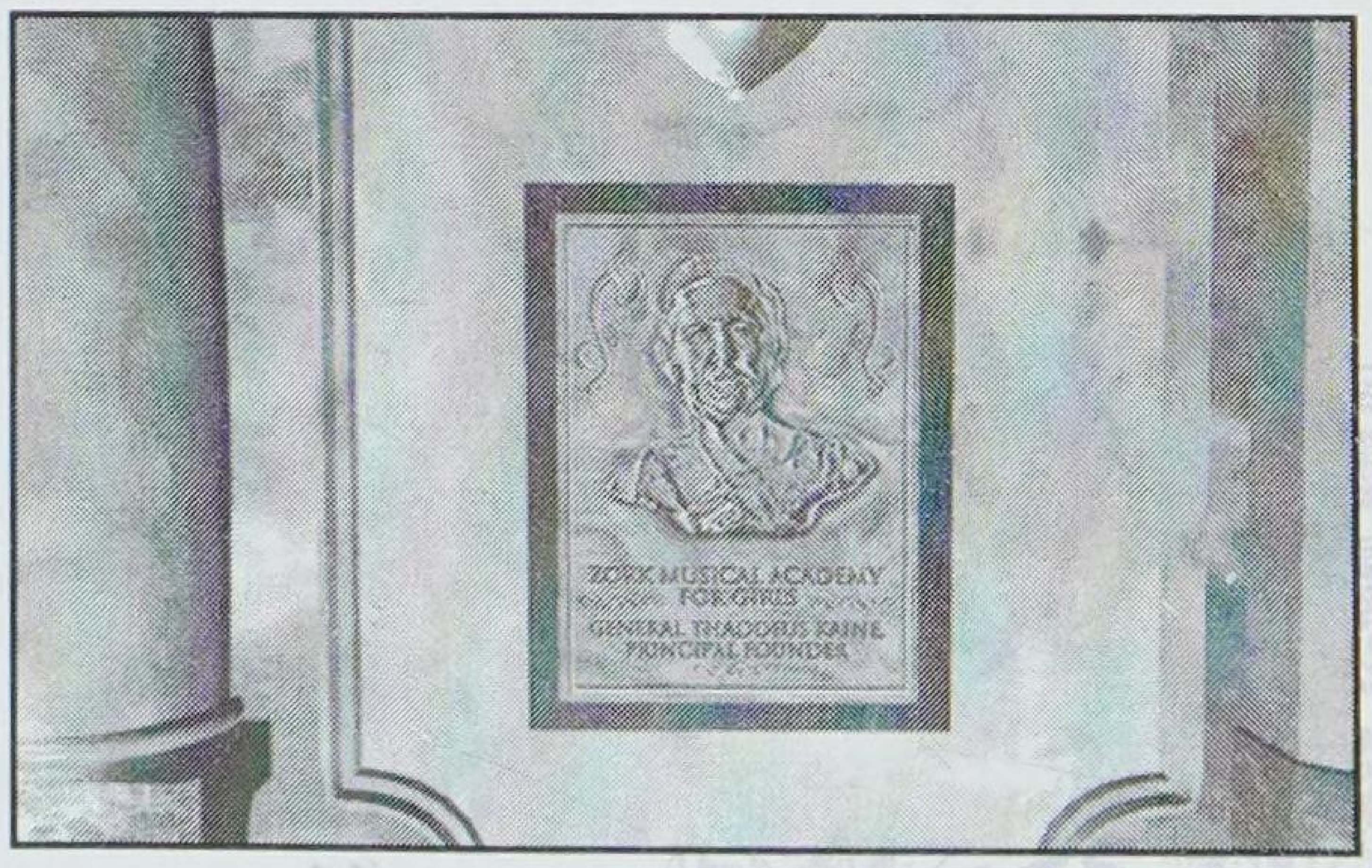
Turn Left and approach the torn poster that's leaning against the wall. Examine it more closely. It advertises a concert by Alexandria. It is titled, "Evening of Oracle," and she's performing "Harmony of the Spheres."

To the left of the poster are doors labeled *Boiler Room*. The doors are locked and knocking on them doesn't help. You do need to get inside there later, but you won't get in through here.



Step to the lobby's center and, from there, turn Right. Walk to the doors—they are also locked, and they will never unlock.

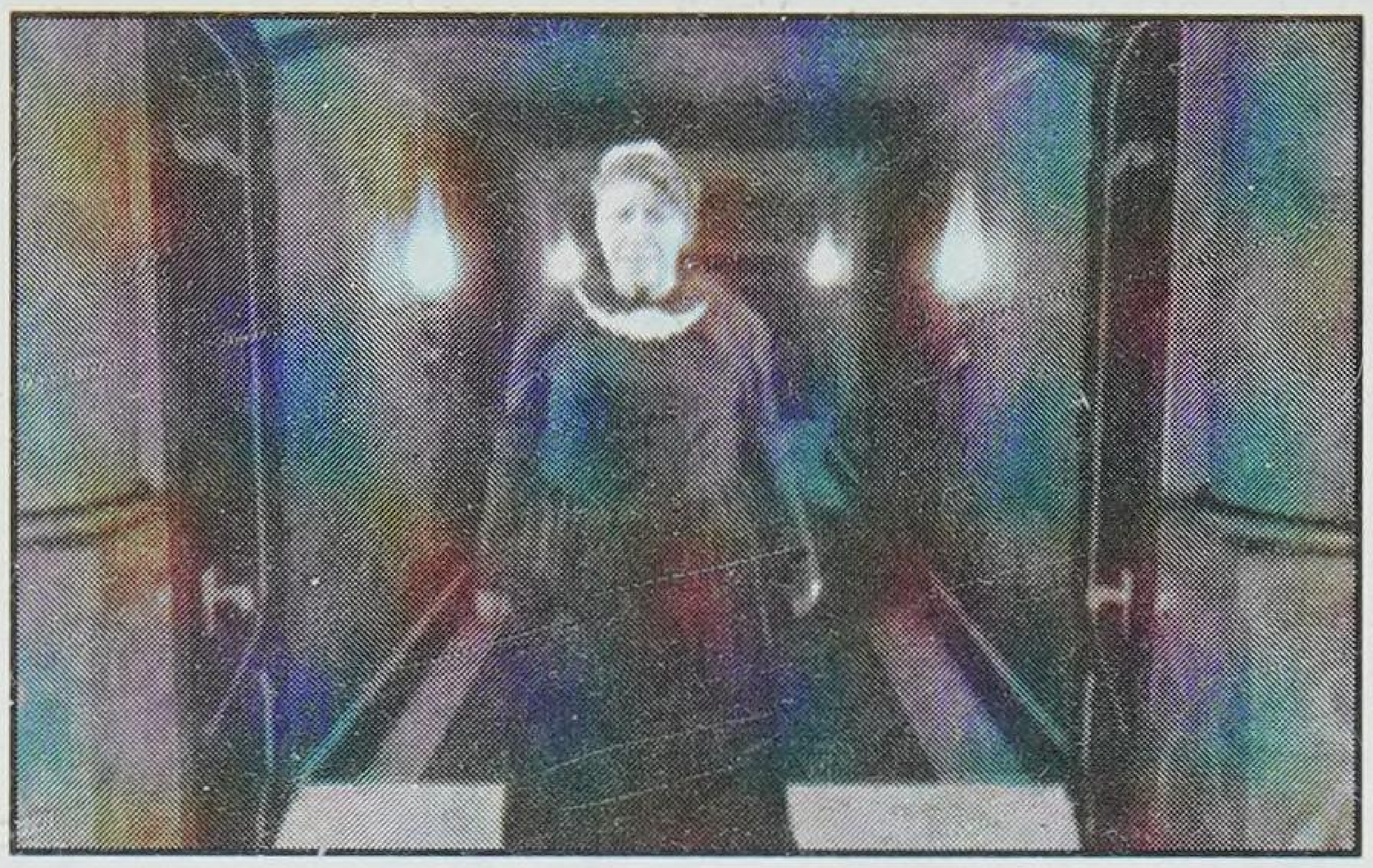
On the wall to the doors' right is a drawing depicting the Conservatory during its construction. The fact that you can see an open basement in it is to clue you that the Conservatory has one, and to make one wonder how to reach it.



On the other side of the door is a dedication plaque honoring one of the Conservatory's founders and its chief benefactor, General Kaine.

Across the lobby from here is another set of doors. Move there and open them.

Entering the Auditorium Puzzle (Pt. I)



On the other side of these doors is the Conservatory Auditorium. When you attempt to enter, you'll be shooed-away by an usher. There are two of these segments—each time, the woman will send you away with a different excuse. After the second sequence, she will cease to appear.

Whether you try both times, or not, the doors will remain closed until you have solved the Marquee Poster Puzzle.

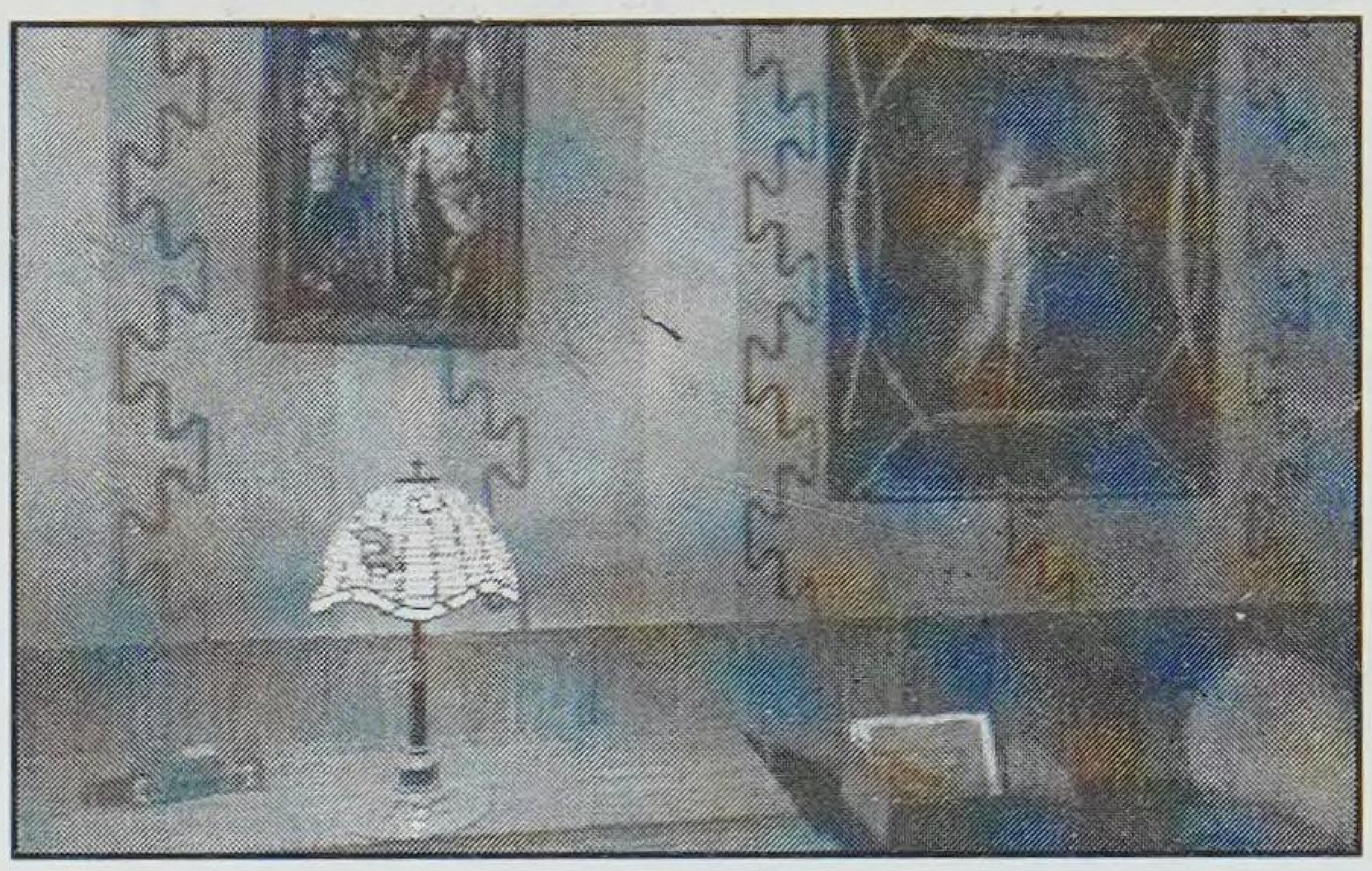
From outside the auditorium, return to the center of the lobby, then turn Left and move Forward.

You should now be standing across the lobby from the balcony stairs. To your right is the Auditorium Ticket Booth. There is nothing you can do there at the moment—this area also does not become active until the Marquee Poster Puzzle is solved.

To the left is Madame Sophia's office—enter it.

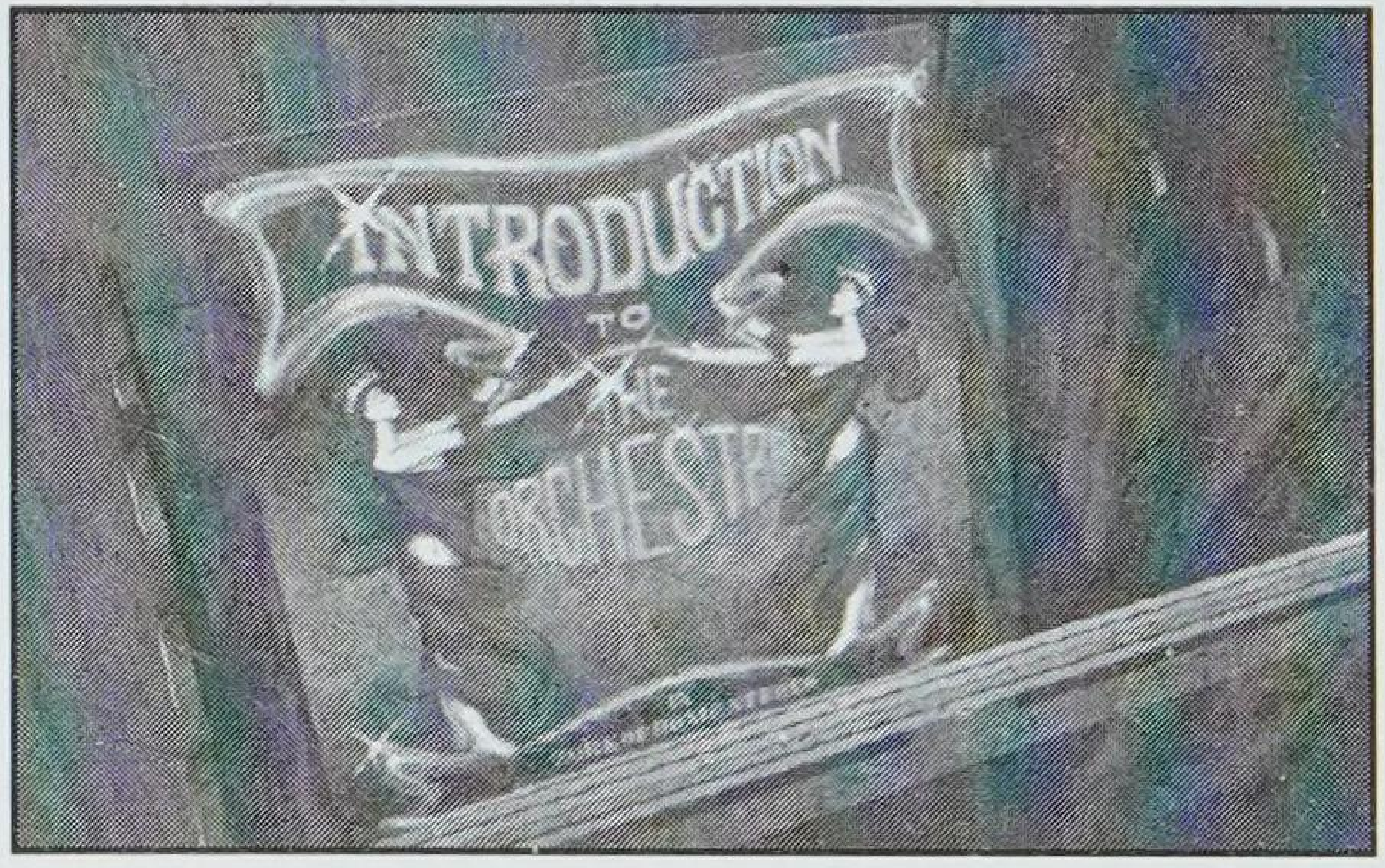
There's a lot crammed into a small area in this location. Move Forward (toward the desk).

THE DESK LAMP PUZZLE (PT. 1)



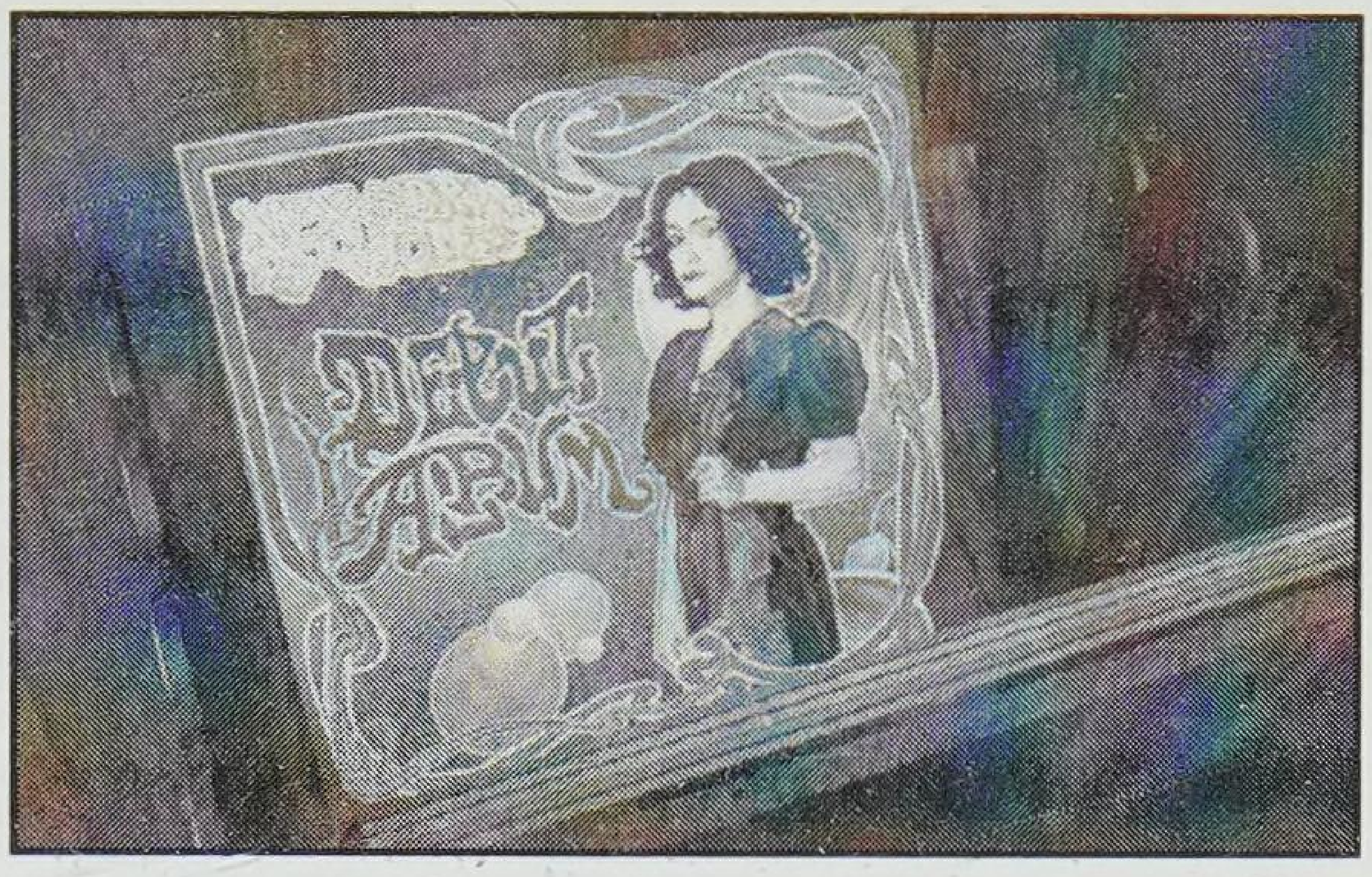
You are in the center of the office now. Turn Right and look closely at the box on the small table with a tiffany-style lamp. Open it up and take the tuning fork that you will find inside. Exit the close-ups.

THE PRACTICE ROOM ZORKESTRA PUZZLE (PT. 3) & THE ORCHESTRA PIT PUZZLE (PT. 1)



Just to the right of the table, is Sophia's record bin. Browse through her collection. Bet you never knew alchemists were into the Blues, did you?

At the bottom of the pile is a record about orchestras, which we insist on calling Zorkestras. Take it. We'll be using it to figure out what to do with those instruments back in the Practice Room.



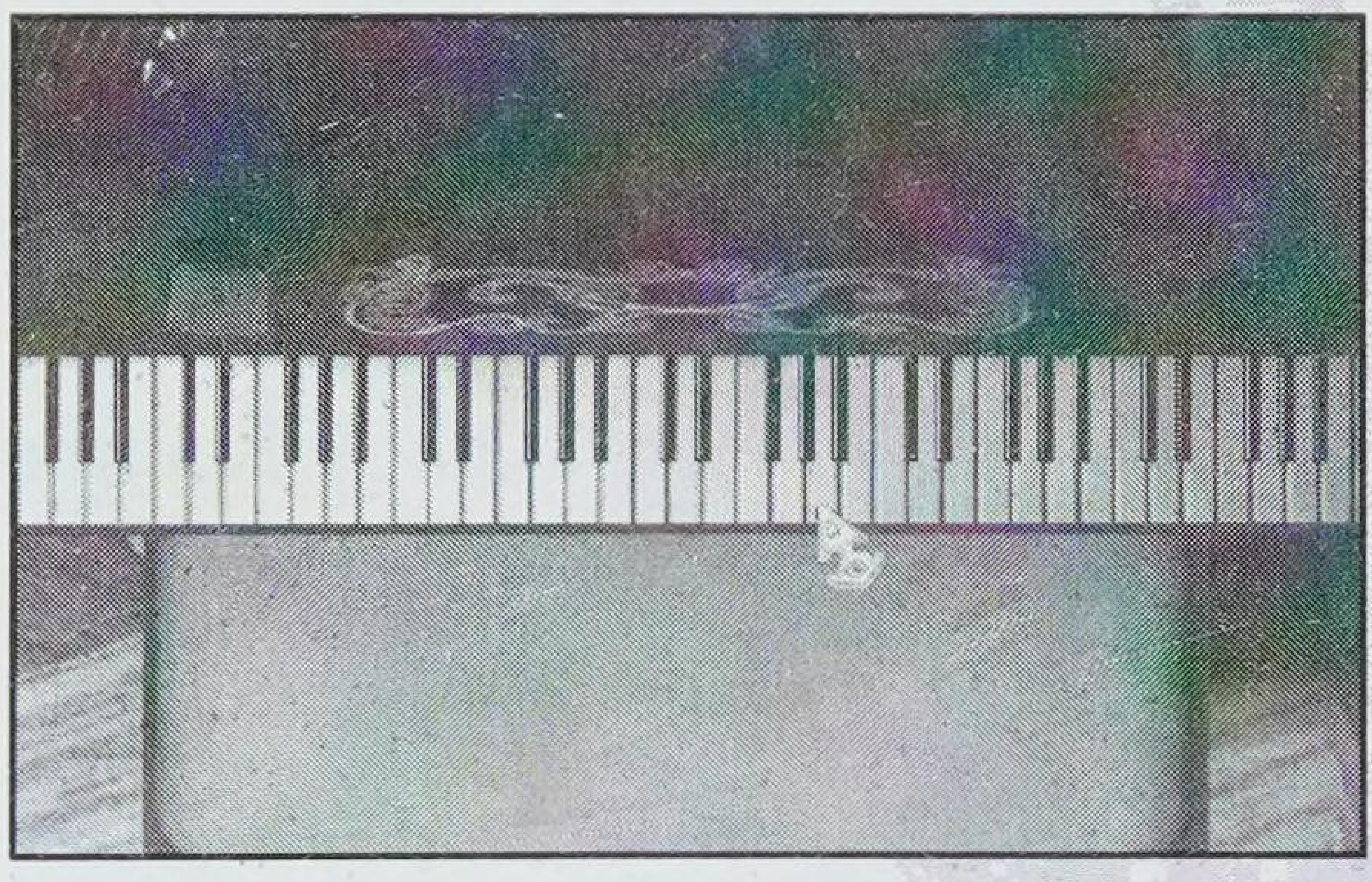
You will also find a copy of Alexandria's debut album in the bin. It's a collector's item, to be sure. Take it—it also contains significant clues and information amidst its music.

Since tuning forks enjoy the company of pianos, return to the room's doorway. Move Right (toward the piano). The framed sheet music at your left shoulder is a copy of the "Harmony of the Spheres."

THE DESK LAMP PUZZLE (PT. 3)

Look at the brown item at the left side of the keyboard. It's a tuning fork holder. Your cursor shows a hot spot there—that means we need something to insert in it. A tuning fork is a good bet.

Place the tuning fork in its holder. Click on the tuning fork.

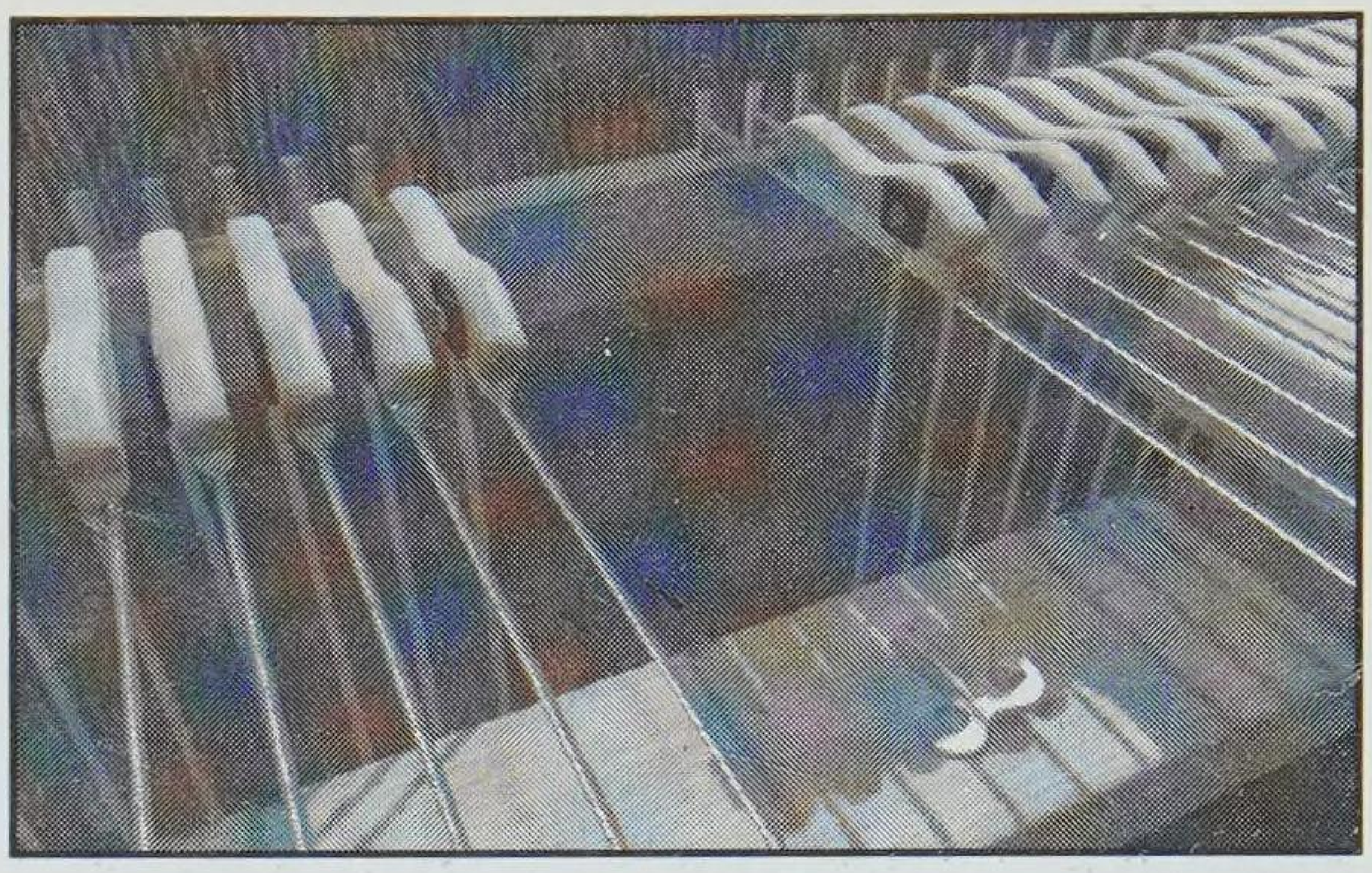


Take a closer look at the keyboard itself (it works). Try playing an A. To find an A-note (there are several), look for any grouping of three black keys. The white key to the right of the second black key is an A.

If you're so inclined (or talented) you can pick out a tune on the piano. That is, a tune that doesn't require pressing the A above middle-C. C is the white key to the left of a grouping of two black keys.

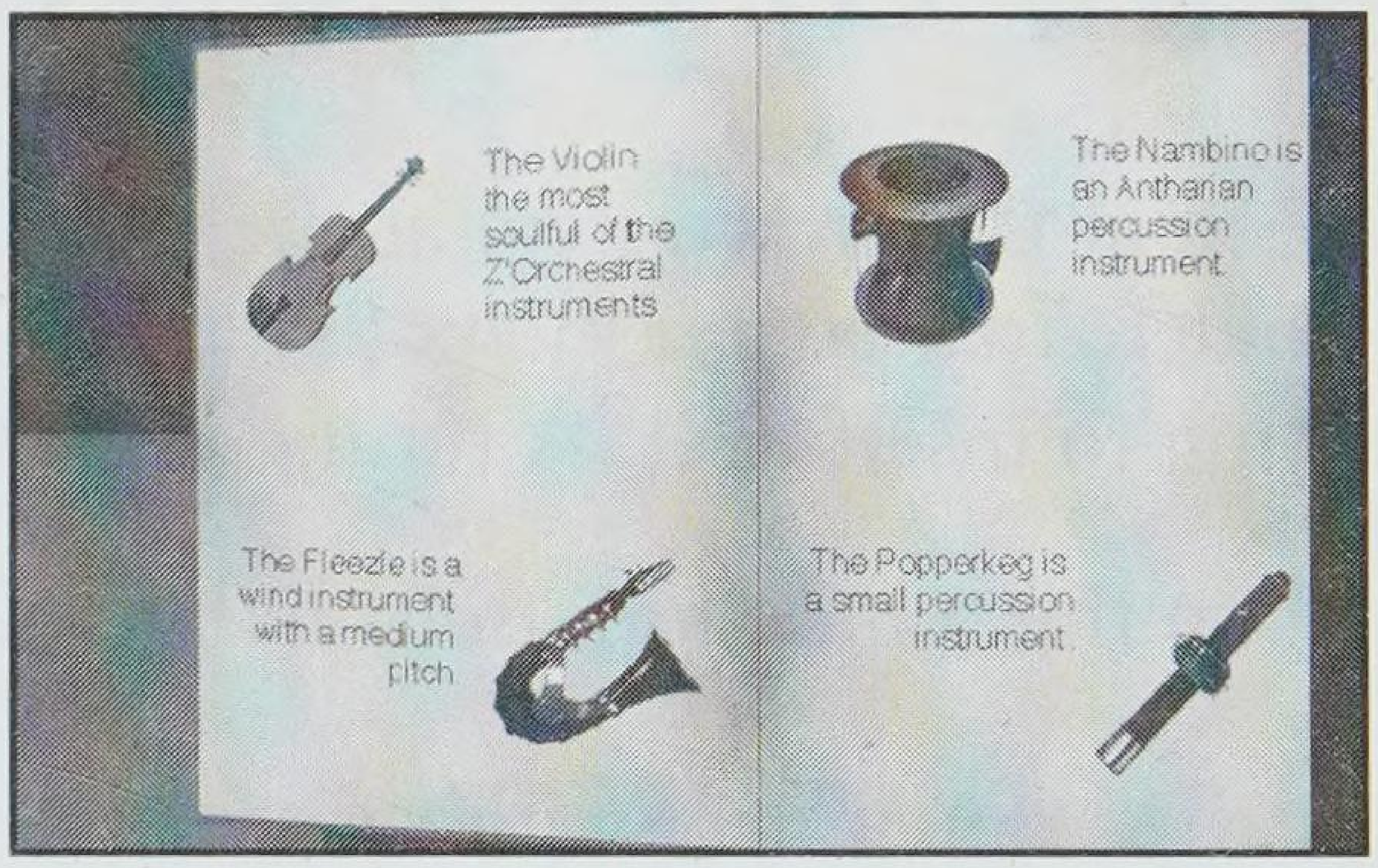
If you are not familiar with keyboards, you're looking for the white key that's located five keys from the right of the middle white key.

If you still can't find it, just plink away at the white keys at the right-center of the keyboard until you do.



When depressed, the sound that the piano key in question produces is not musical at all. However, for a game player, the sound of an object hidden inside of the piano might be music to your ears. It sounds like a small piece of metal landing on the wooden inside of the instrument.

Move around to the other side of the piano and look inside. Playing the proper key has caused a hidden key to drop down and become visible. Take the key. If you had looked here before playing, the key would have been hidden.



The Violin the most soulful of the Z'Orchestral instruments

The Nambino is an Antharian percussion instrument

The Fleezle is a wind instrument with a medium pitch

The Popperkeg is a small percussion instrument.

Pull your head out of the piano and turn around. Look at the book on the stand to the left of the desk—its title is "On Music and Perfection." Open the book and you will see illustrations of three of the game's unusual instruments. Remember them and the descriptions of their differing sounds.

On the wall above the book is a frame containing two photographs. They are the class photo we saw earlier and a portrait of Alexandria, the school's star student.

The only thing we haven't examined in the room yet is Sophia's desk. To do so, walk around behind it and click for a close-up. There are hot spots on the drawers—on both the left and right sides of the desk.

Take your time and read all of the letters—they establish a lot of the background as to who's doing what to whom.

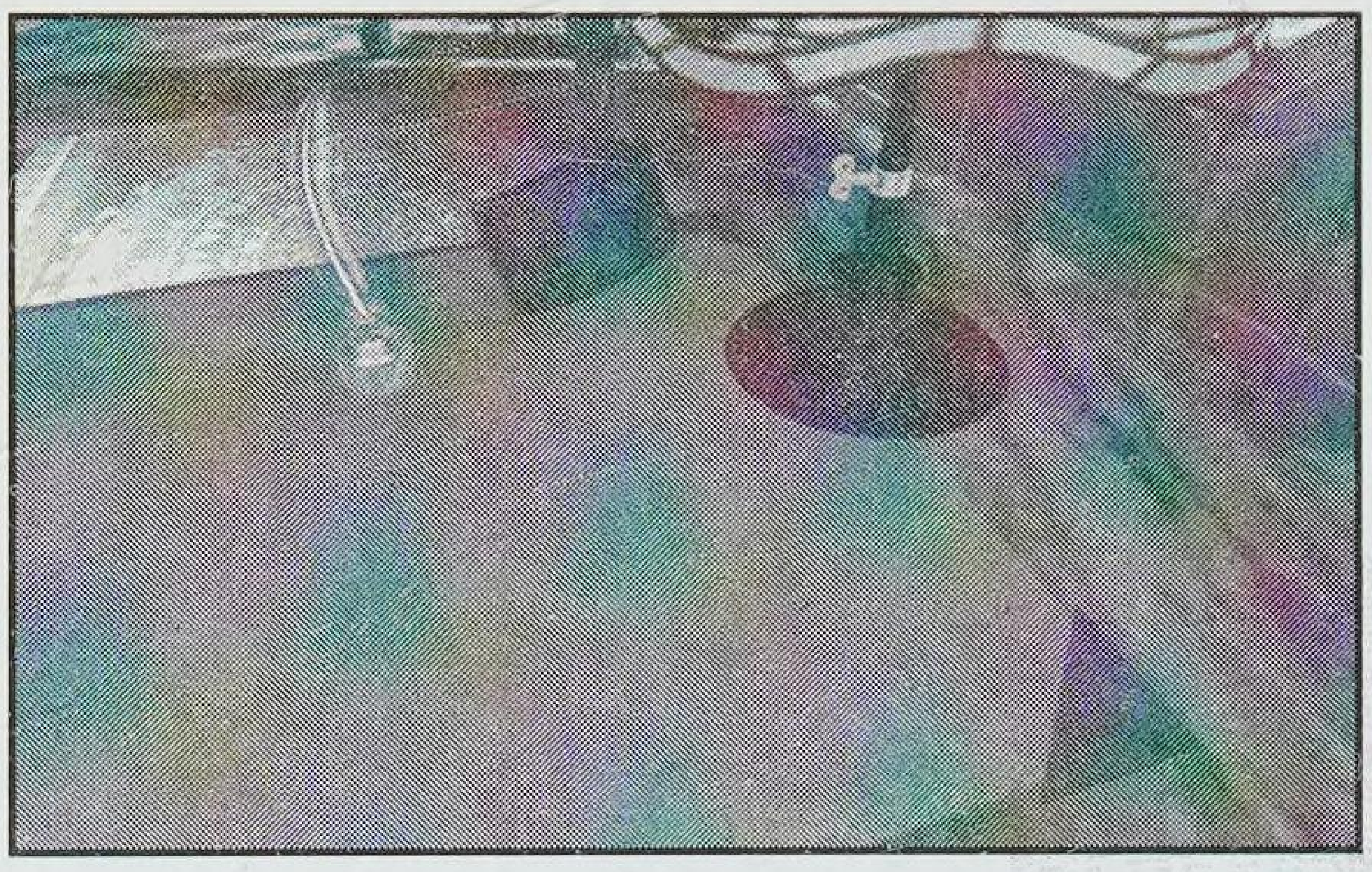
The letters in the left drawer are from Kaine. He's having problems with his son, Lucien, and cheating on his wife. Sophia is the object of his affections.

In the right drawer are letters from Malveaux. He's sending Alexandria to the Conservatory for formal musical training. He's worried about Lucien seducing her, and he encourages Sophia to join their circle.

There are also a number of letters from Dr. Sartorius. Pay attention to the parts about crystals, especially the one about acid indigestion and purity—it is a clue for solving the Making Copper Puzzle.

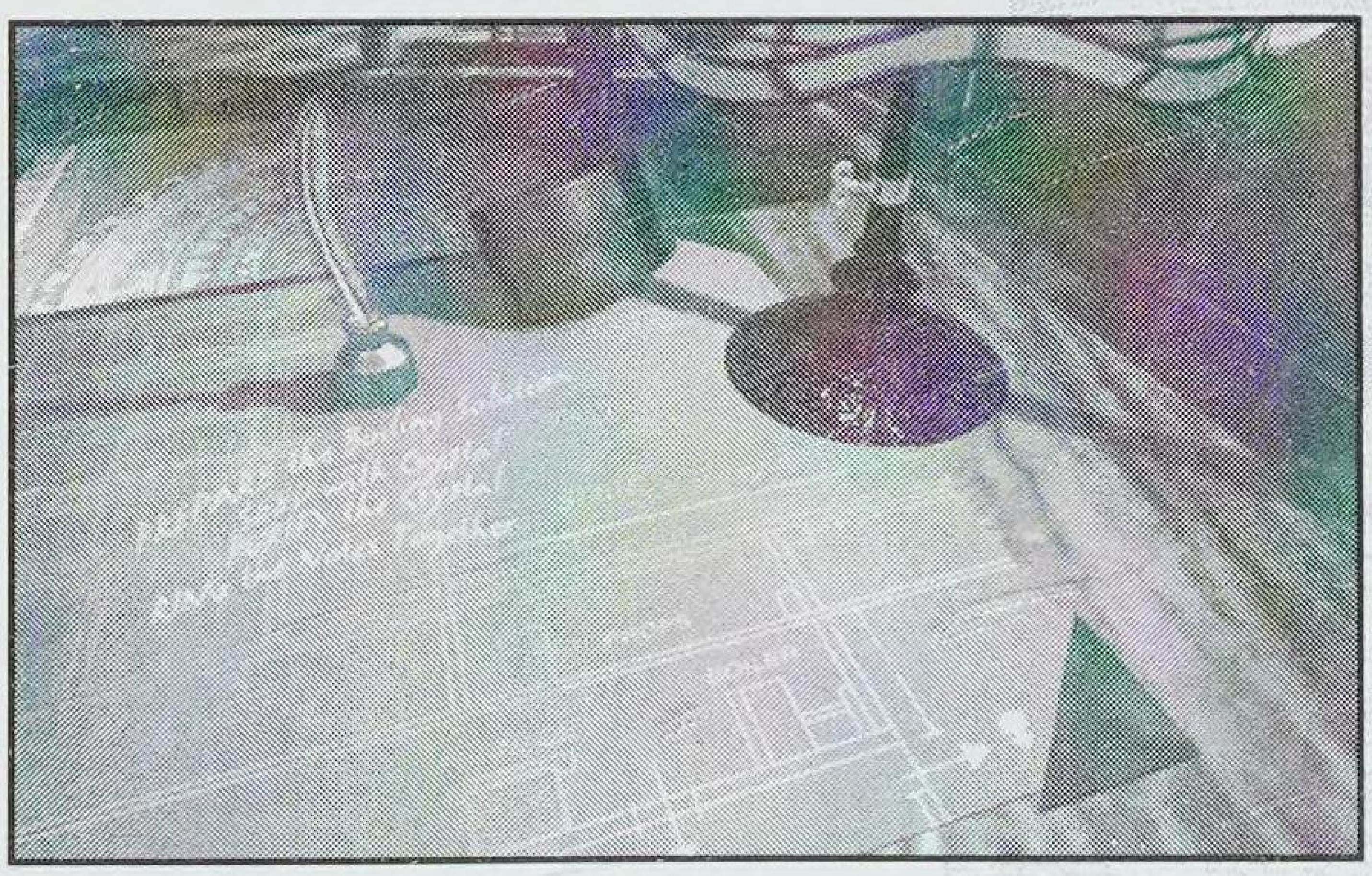
THE DESK LAMP PUZZLE (PT. 4)

Stand up and look more closely at the top of the desk. If it seems a bit murky, it's supposed to be that way. There is a lamp on the desk, operated by a pull-chain. You'll find a hot spot on it. If you can't make it out, crank up the brightness on your monitor. Pull the chain, but no light will turn on.



To the left of the chain, the hand cursor points out a tiny hole in the lamp itself. It is a keyhole. Click the key from the piano on the hole and the key gets inserted.

The lamp is a gas lamp. When you inserted its key, it turned on the gas. Let there be light—pull the chain.



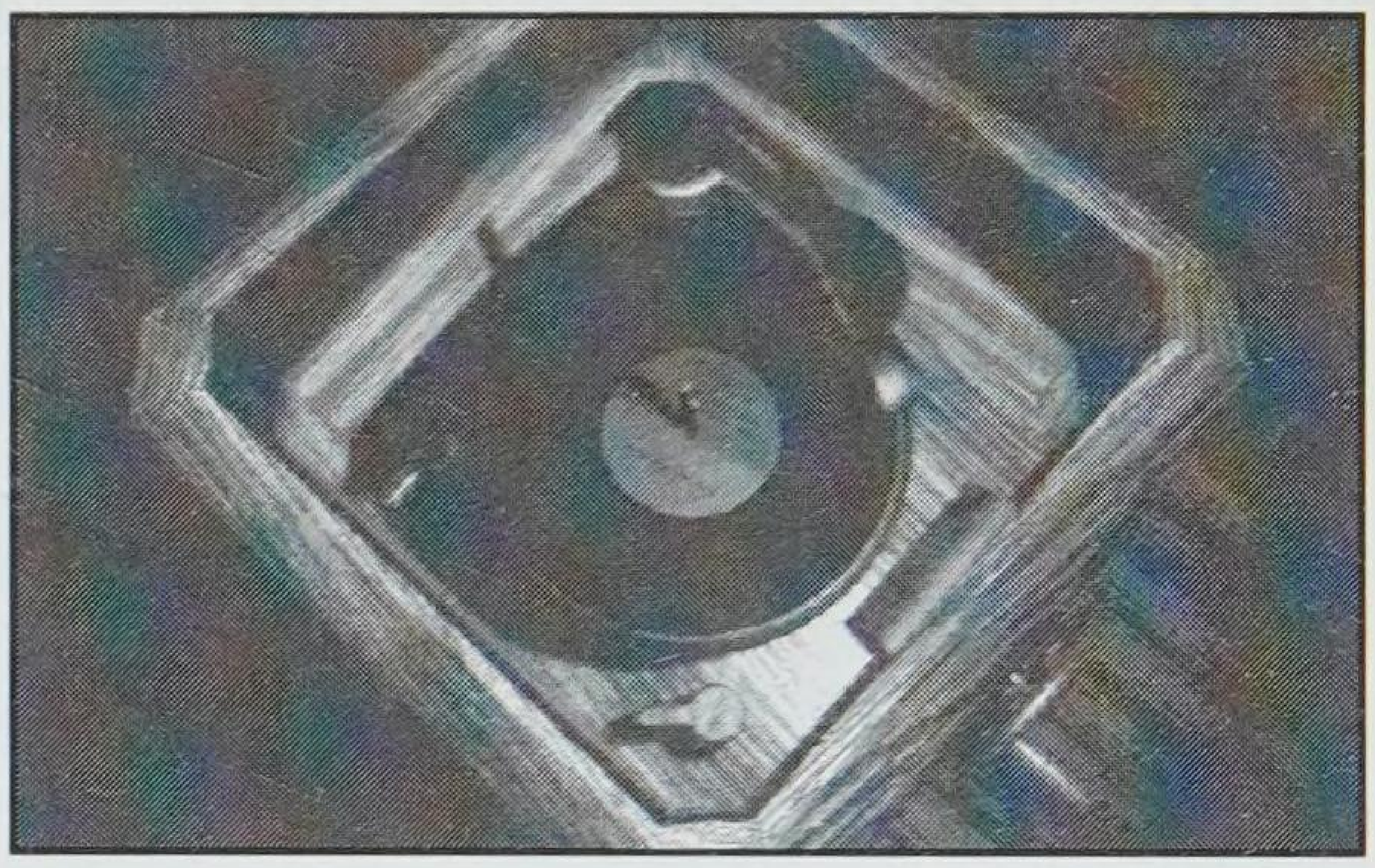
There are two things sketched on the blotter that can only be seen while the light is on. One is a drawing of the Boiler Room with an arrow showing a secret door inside. Beyond the door is Sophia's alchemical sign, a sure indication as to the location of her lab.

The second thing seen on the blotter are step-by-step instructions for making copper:

> Prepare the boiling solution
> Seed with crystal
> Purify the crystal
> Ring the notes together.

The lamp doesn't stay on very long, so you may have to click a few times to take in the clues.

Return to the gramophone in the Practice Room. Don't forget to bring the records.



Place the Zorkestra record on the turntable. The switch at the lower center starts and stops the record. A smaller switch at the left corner selects backward and forward. The gramophone is set to forward—despite the switch, the records cannot be played backwards.

In order for the record to actually spin, it needs power. Click on the crank on the machine's front. You must click it a couple of times before the gramophone will operate properly.

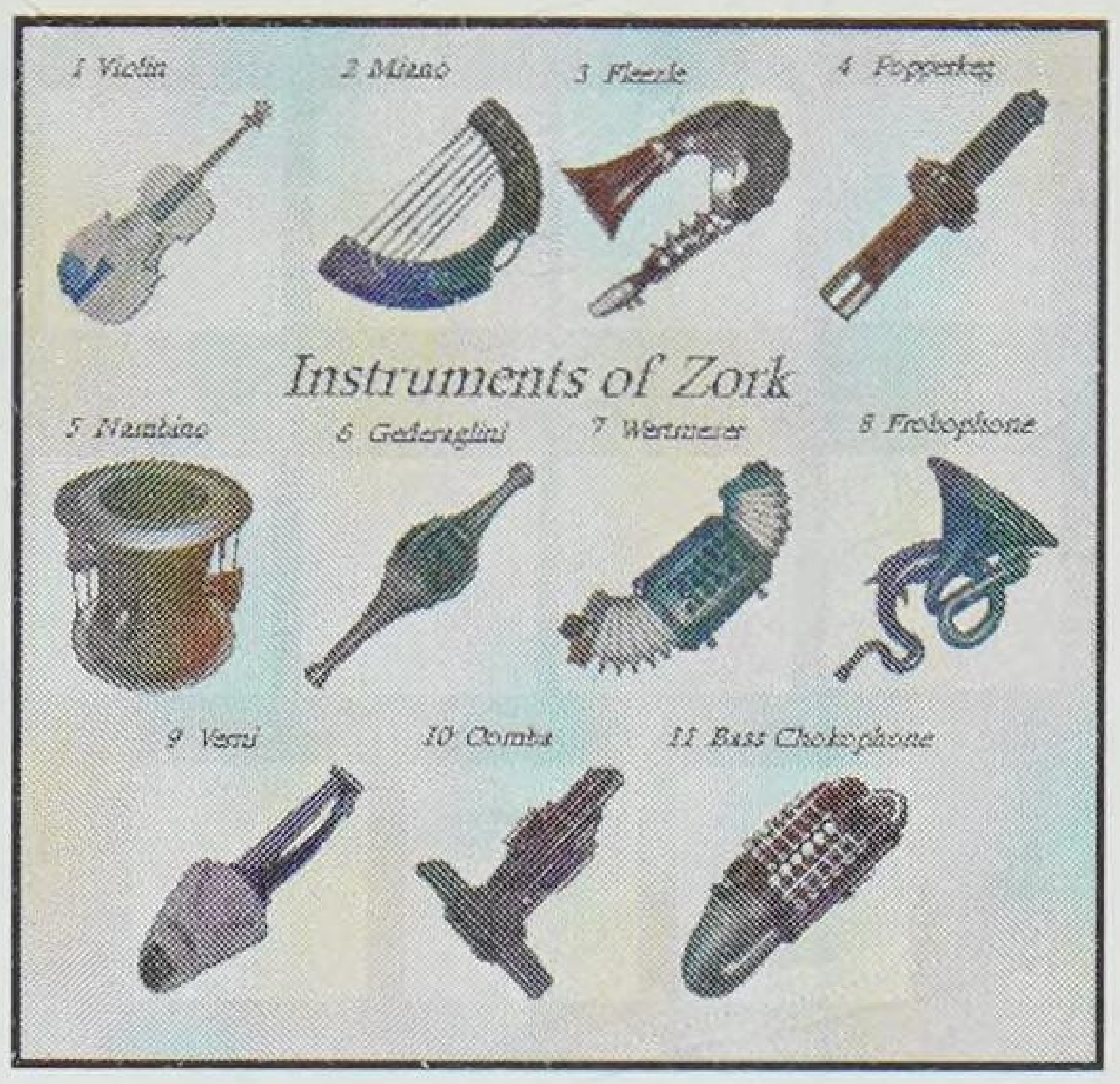
THE PRACTICE ROOM

ZORKESTRA PUZZLE (PT. 3)

You need to listen to the entire Zorkestra narration for valuable clues.

What you're listening for are the sounds the different instruments make. You have to match them with instruments strewn about the stage in order to figure out which instrument is which. The different instruments look like this:

From the Zork Nemesis Design Docs


1 Violin
2 Miano
3 Fleezle
4 Popperkeg
Instruments of Zork
5 Nambino
6 Gederaglini
7 Wertmezer
8 Frobophone
9 Verni
10 Oomba
11 Bass Chokophone

Here's a brief description of how the instruments sound.

INSTRUMENTS OF ZORK:

Violin – *normal violin*

Miano – *stringed instrument played by hitting the strings with a stick*

Fleezle – *a wind instrument sort of like a clarinet*

Popperkeg – *gives a thunk sound when you hit your hand with it; can change the pitch by moving the position of the ring*

Nambino – *has a resonating overtone; playing this steel drum can affect the overtone, causing a droning sound*

Gederaglini – *weird horn sound, played by two players at once; players hold their thumbs over the holes and vary pitch by uncovering more or less of the hole*

Wertmezer – *an accordion-like instrument played by two players, one to play the keys and one to pump the bellows; as a result, the music sounds very disjointed*

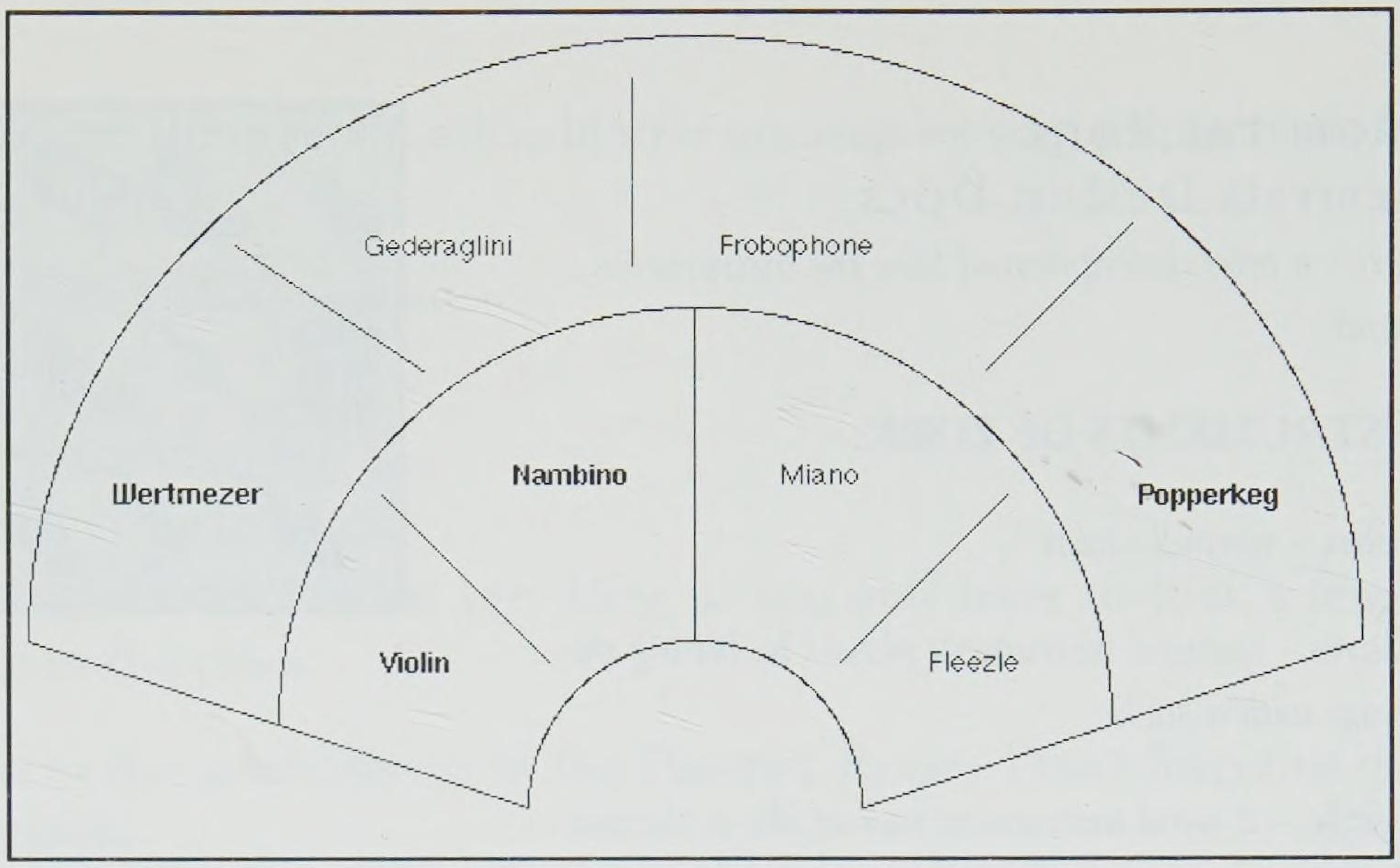
Frobophone – *twisted sounding French horn*

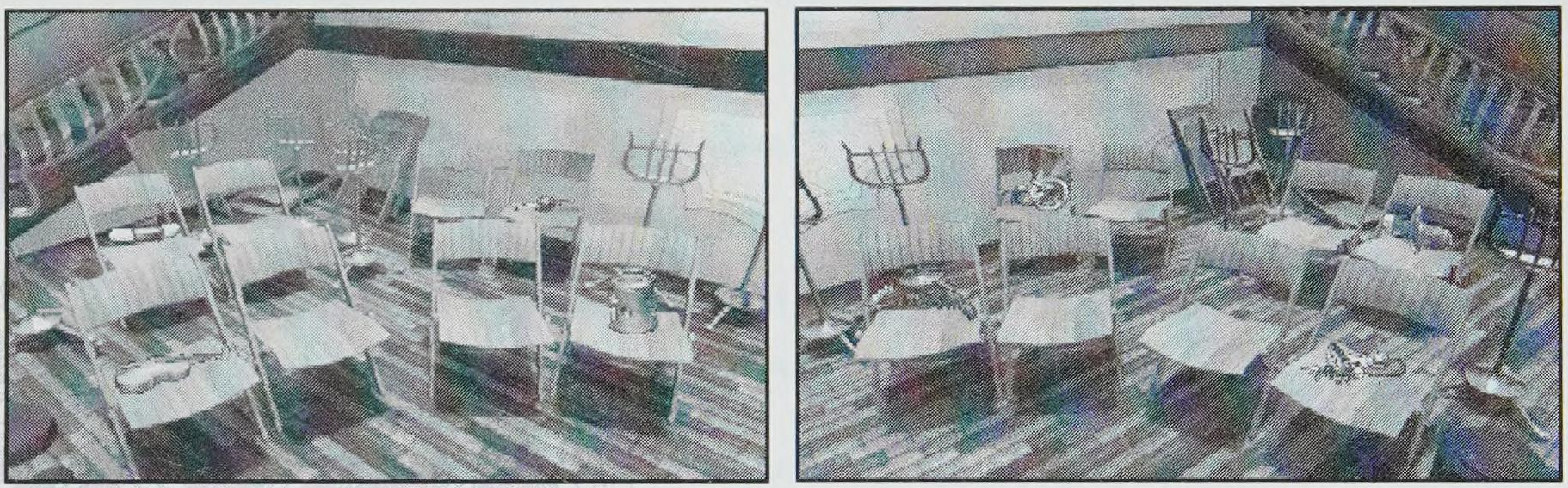
Verni – *sounds a little like a banjo sound, except the instrument is not strummed, only plucked*

Oomba – *wind instrument with a slow fluttery sound*

Chokophone – *can play two melodies, one bass and one treble, at once; horn instrument*

Now that you know which instrument is which, consult once more with the seating chart on the wall. It will tell you where the proper instruments are to be placed.


Gederaglini
Frobophone
Wertmezer
Nambino
Miano
Popperkeg
Violin
Fleezle



Return to the stage and place an instrument in its proper section. Continue until all eight are placed correctly.

NOTE:

Knowing what the instruments look like, and where they go, is cool. However, matching the instruments on the stage with the drawings of the instruments can still be frustrating. Patience is counseled. Recognizing which instrument is which is easier if you look closely at its cursor after you've picked it up.

Your reward for this is hearing the Zorkestra tuning up and Sophia drilling a musical sequence into Alexandria. This is the "Harmony of the Spheres" melody:

C - D - E - B - G

Remember this sequence of notes. You will need it to solve the Making Copper Puzzle. Once the zorkestra instruments are placed properly, the audio sequence will replay each time you return to the stage.

THE ORCHESTRA PIT PUZZLE (PT. 2)

Return to the gramophone and play Alexandria's debut album. After Alexandria's finished, Sophia will announce that the lights can't come up until a traditional ditty—"The Standard Zorkian Conclusitory Fanfare" is played. Listen to the piece. Remember the order in which the instruments play. The sequence is:

Popperkeg - Nambino - Popperkeg - Wertmezer - Violin

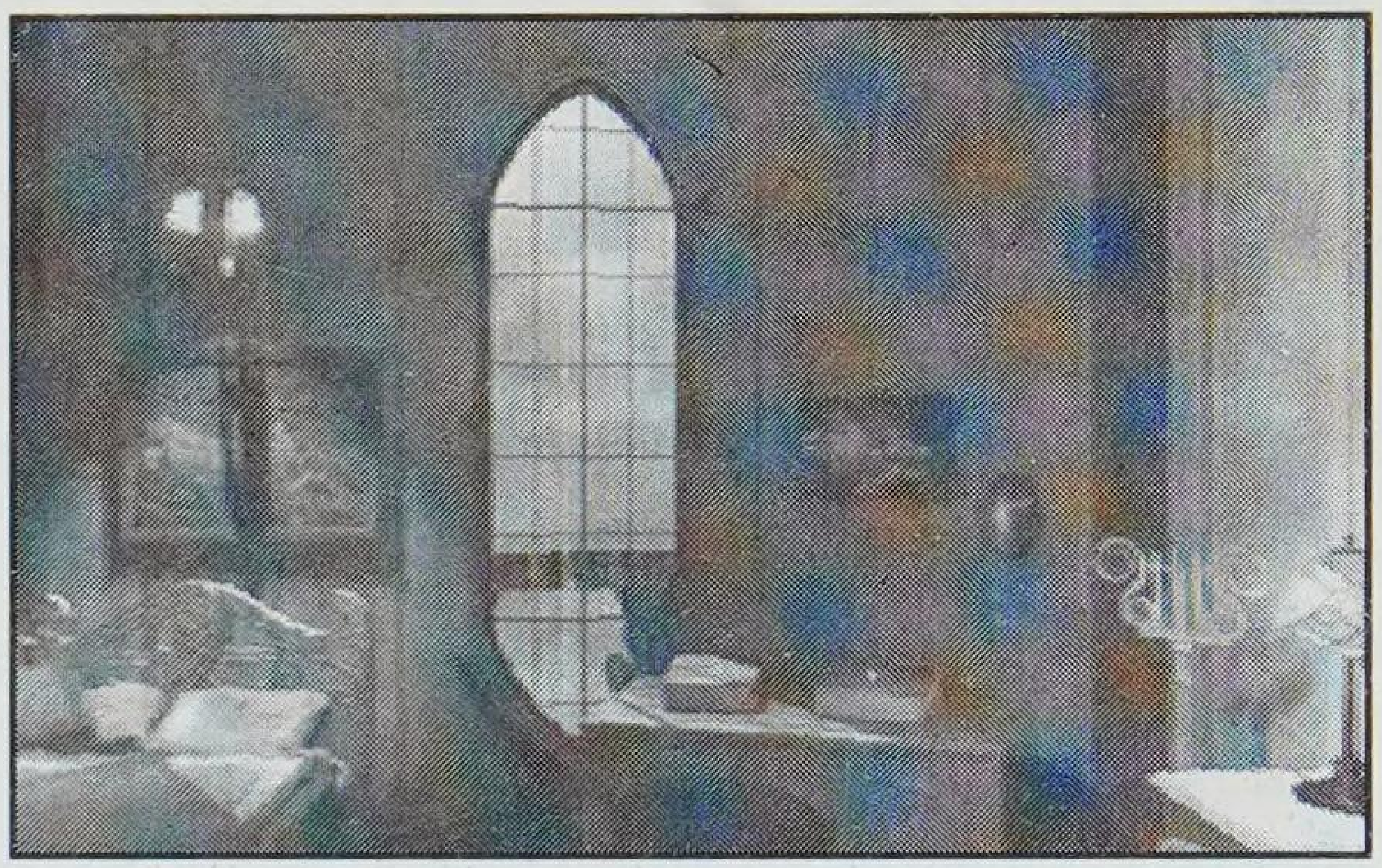
Unless you need to return and play the records again, you are finished with the Practice Room.

Leave the Practice Room and return to the lobby. Go all the way up the stairs leading to the second floor. The balcony here looks down onto the lobby and completely circles it. A number of rooms lead off of the balcony.

From the top of the stairs: turn Right, move Forward once, turn Left, and move Forward one more time. Now turn Right and enter the Girls' Dorm.

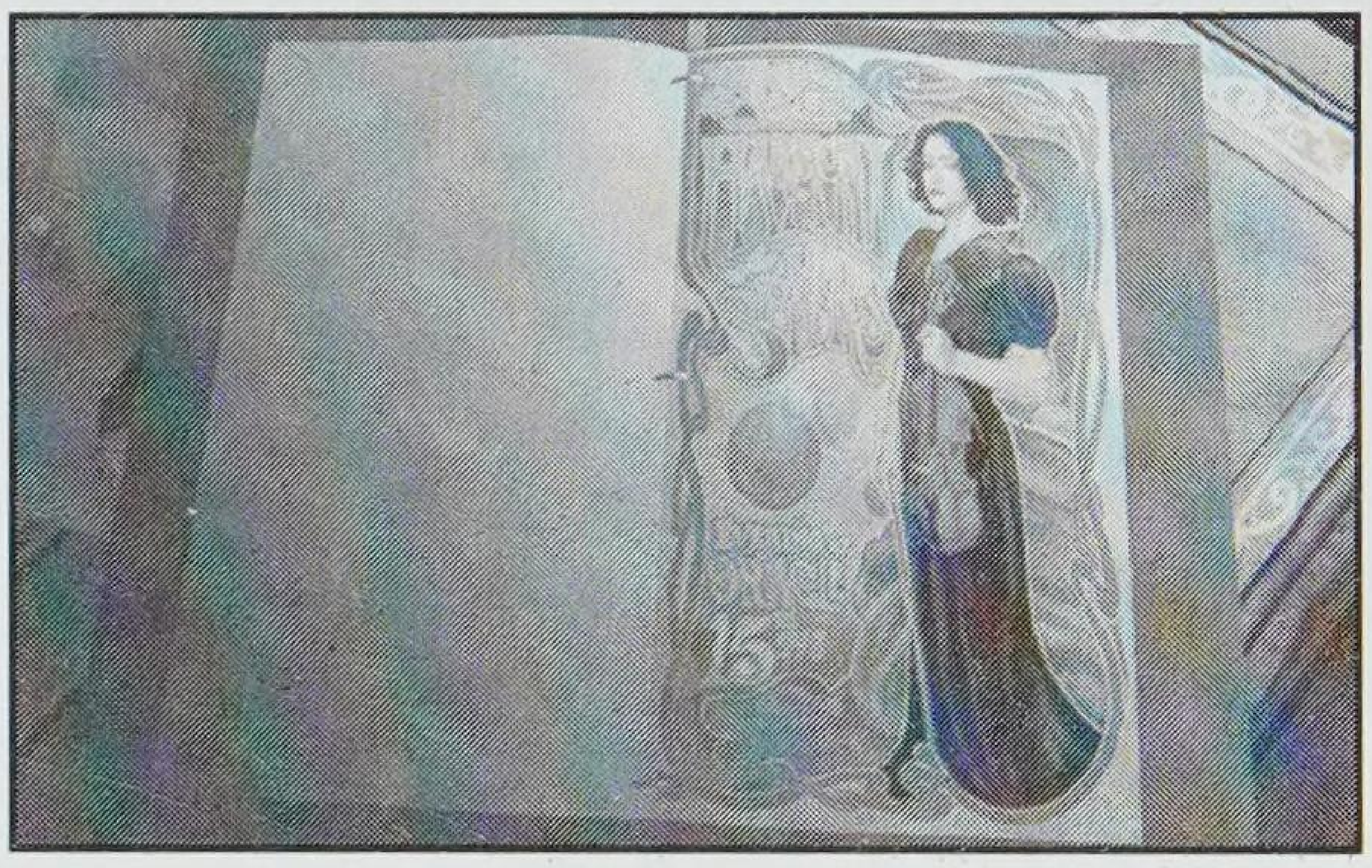
The dorm is a long barracks-type of room with beds up and down its length. There is no way to proceed Left—it's just scenery. Turn Right and go to the far end of the dorm.

THE MARQUEE POSTER PUZZLE (PT. I)

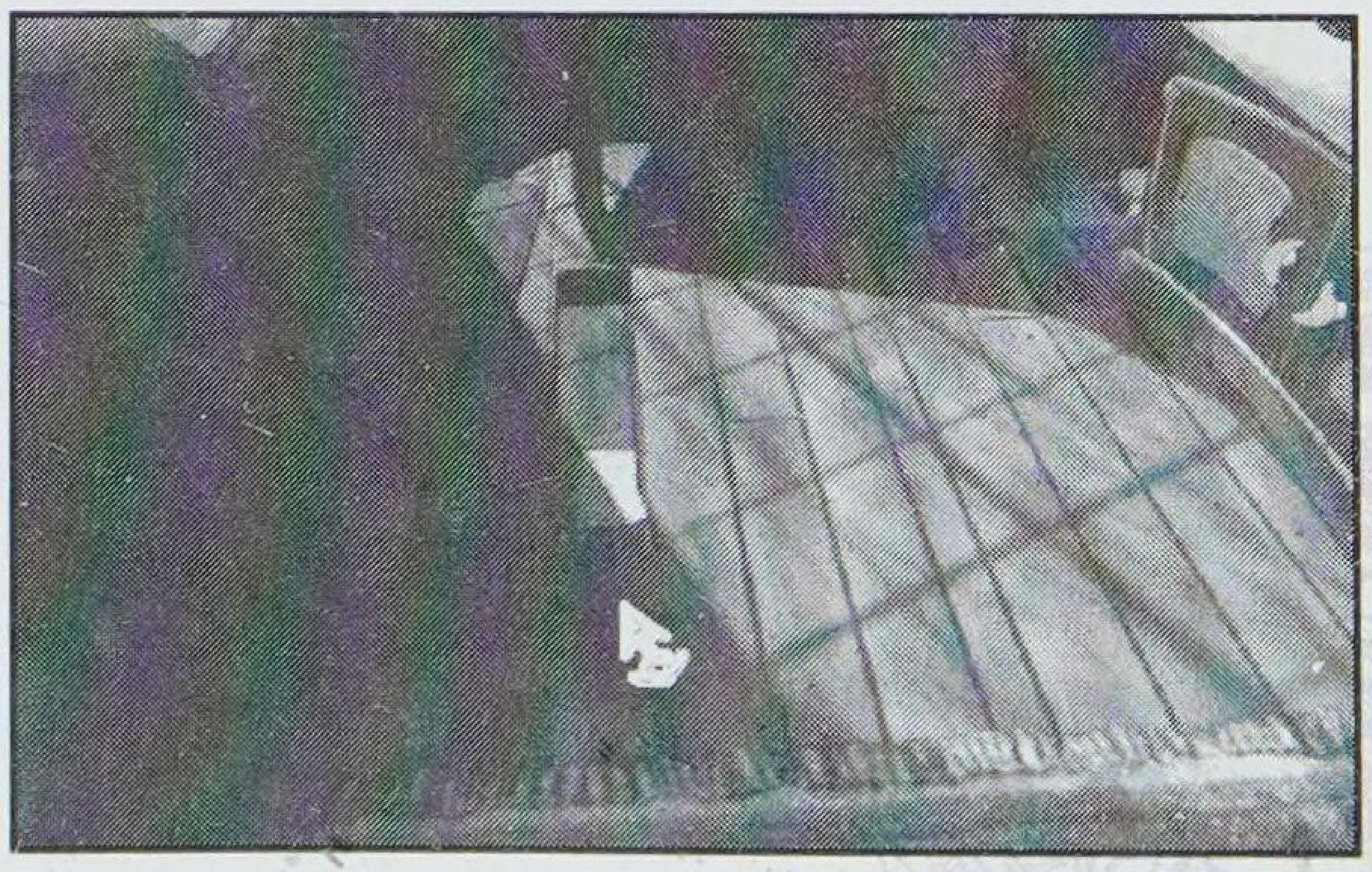


Alexandria's bed, dressing table, and small desk fill the end of the dorm. A nice painting hangs above the bed and a book filled with posters lies on it.

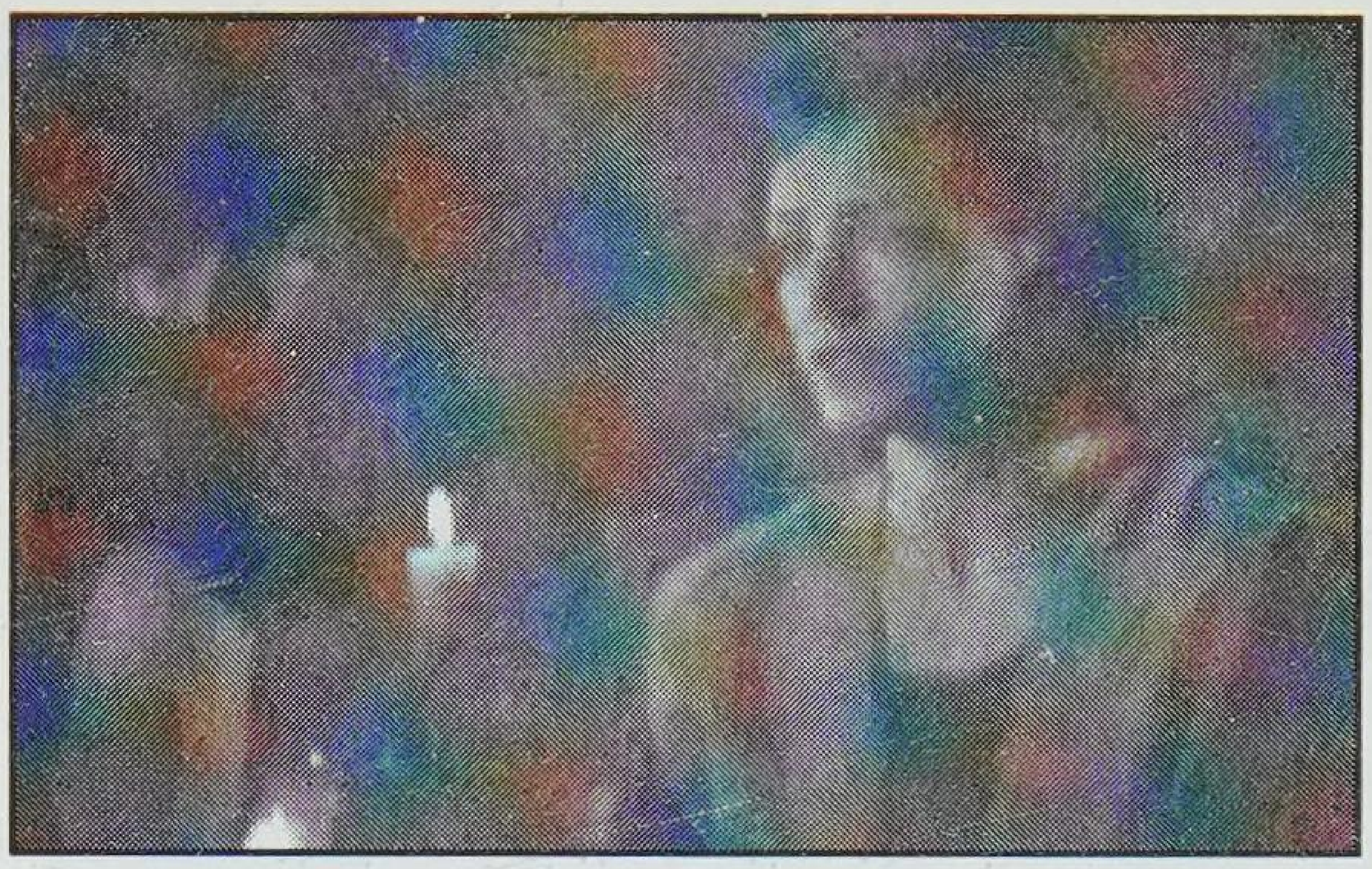
Open the book—it is filled with marquee posters advertising Alexandria's concerts. On the last page is a copy of the torn poster we saw earlier in the lobby. It's for her "Harmony of the Spheres" recital. Take the poster.



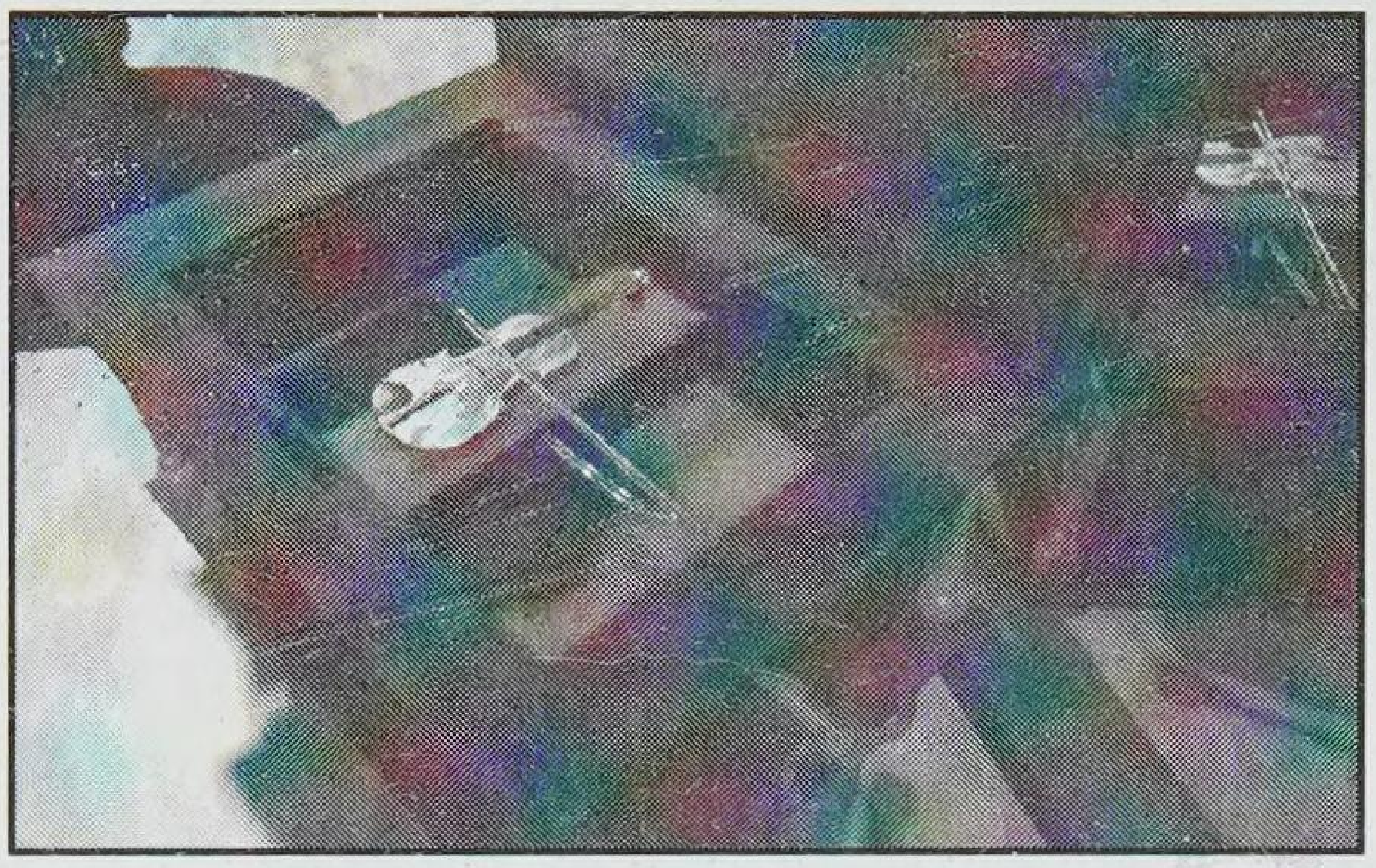
Look at the books on the table next to the bed. The one on the left was a gift to Alexandria from Madame Sophia. Take the time to read the book. There's a lot of important information in there—the One Moment, the references to gold, the quint essentia, the Harmony of the Spheres—all with direct relevance to the game. Once more there is an emphasis on the five musical notes.



When you've finished reading, look for the down arrow in front of the desk. Click on it, then click on the loose floorboard. Hidden inside are three letters. Lucien begs Alexandria to run away with him. His second letter refers to General Kaine's enemy, Ellron, as "our nemesis." In Malveaux's letter, her father begs Alexandria to stay put for her "... special destiny."



Stand up and examine the dressing table. Click on the hot spot on the right side. Click the mirror for a scene with Sophia attempting to convince Alexandria not to run away with Lucien. Alexandria is unconvinced and wants "... to make my own mistakes."



The other hot spot on the table reveals a wooden music box. Click the key to open it. As it opens, a small silver violin inside begins to play. Silver, remember, is Alexandria's metal.

Next to the violin, the arrow cursor points to an empty space. Click on the empty space and it dissolves into a close-up of Alexandria's locket. Inside is a photograph of Alexandria's mother, Zoe Wolfe. It is the same locket that Zoe wears during the Tin Quest hallucinations in Dr. Sartorius' Asylum. Zoe is wearing the locket in the photo.

The locket itself dissolves into a scene on the Auditorium Stage. Alexandria is touching Lucien and offers him the locket as a love token. Sophia arrives, takes the locket and "accidentally" drops it. You see it fall through the stage floor, down, through another floor before landing near what looks like a drain. Guess where the scene's telling you to go?

You are now finished in the dorm, so return to the balcony. Turn Right, move toward the room at the end of the hall, and enter.

Madame's Sophia's tastes run toward the over-stuffed and ornate. There's not much to do in here, but what is, is important.

Move to the center of the room then click on the purple sofa. Read through the alchemy book. It suggests that a certain sequence of notes played correctly influences matter. This is key to solving the final creation of copper.

Go to Sophia's mirrored vanity, then turn to face the screen. Click on the screen to get behind it.

The screen provides privacy while Sophia bathes in her monogrammed bathtub. Go to the close-up. A click on the faucet will begin a video segment.

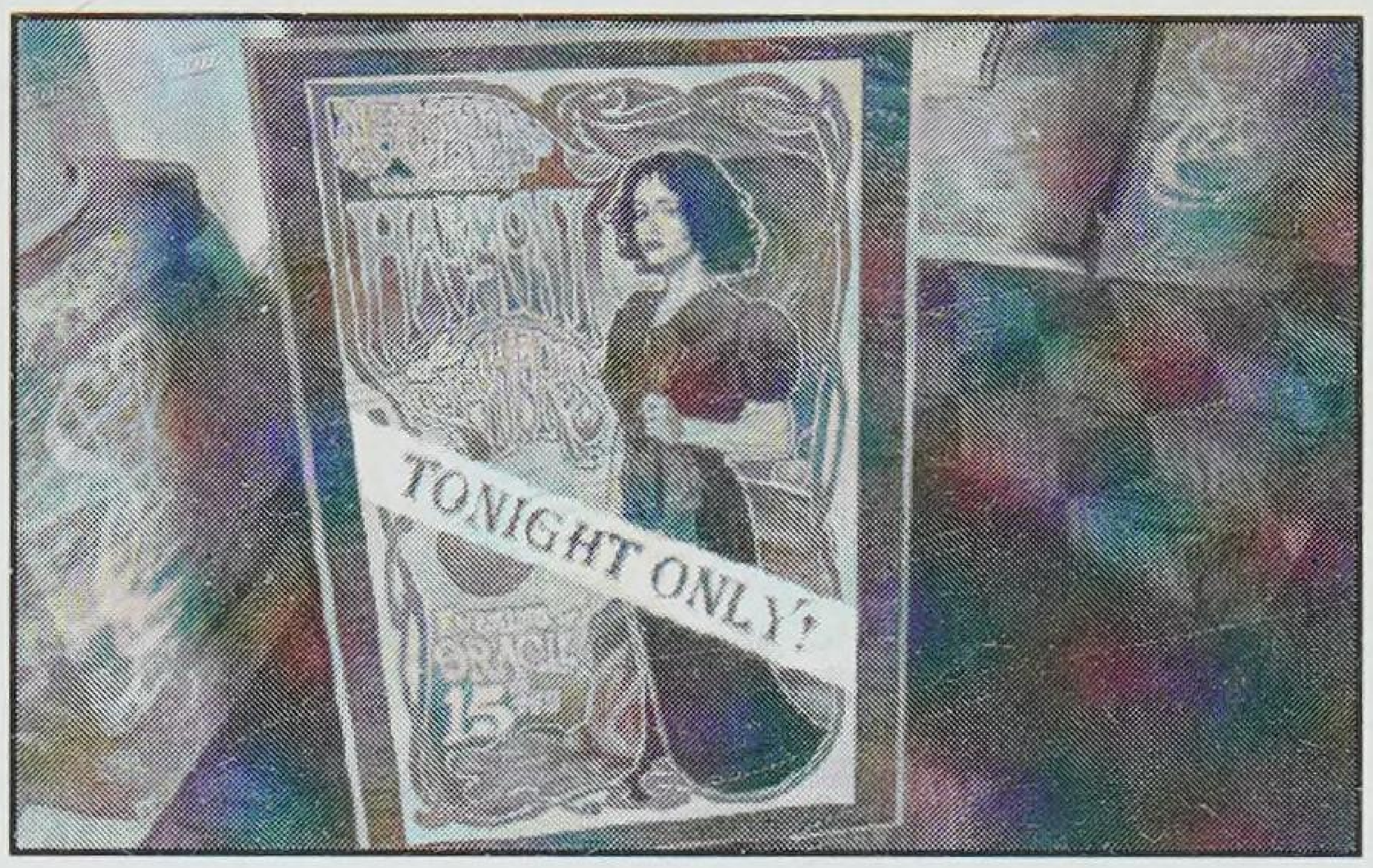
Sophia is teasing Kaine. He's in the tub and she's about to join him.

Their sexual banter reveals what the four alchemists had been attempting—eternal life; immortality.

Read the notes on the vanity for more plot info if you'd like, however, there is nothing else on the second floor except for a pair of locked doors. Return to the lobby—it's show time!

THE MARQUEE POSTER PUZZLE (PT. 2) & ENTERING THE AUDITORIUM

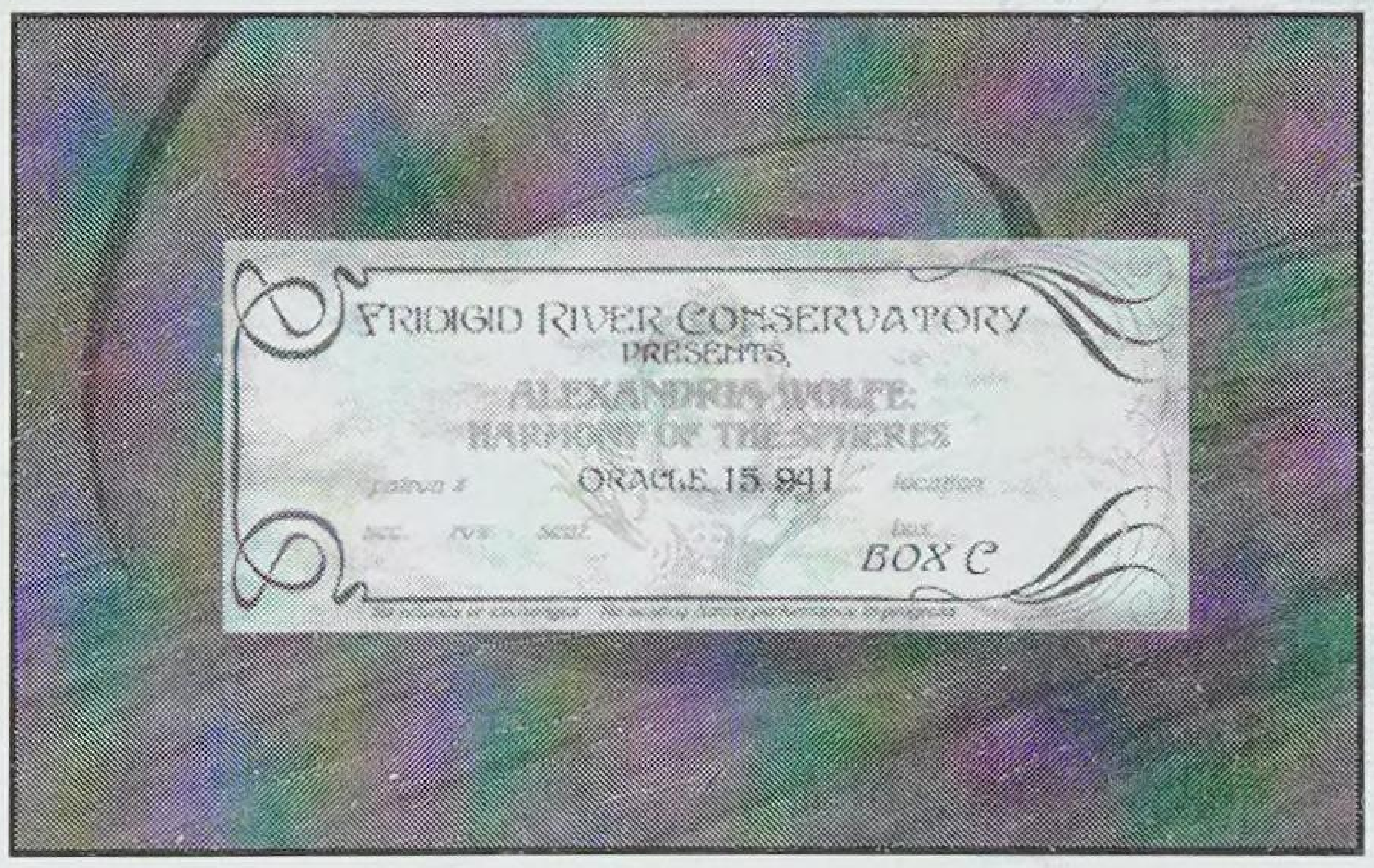
From the base of the Lobby stairs, turn Left and look at the torn poster. It's still in a state of disrepair. Click the poster from Alexandria's book on the ripped one—the poster immediately becomes new again and you have traveled back in time.



Around you, you hear the Lobby come to life with the sounds of an audience arriving and a concert about to begin. If you turn, you will see no one.

Try the Auditorium doors again and they open. However, you'll need a ticket this time to get inside.

Go to the ticket booth and you'll find one just waiting for you—doesn't even cost a rusted zorkmid. Perhaps it's the "Will Call" booth. Take the ticket and look at it.

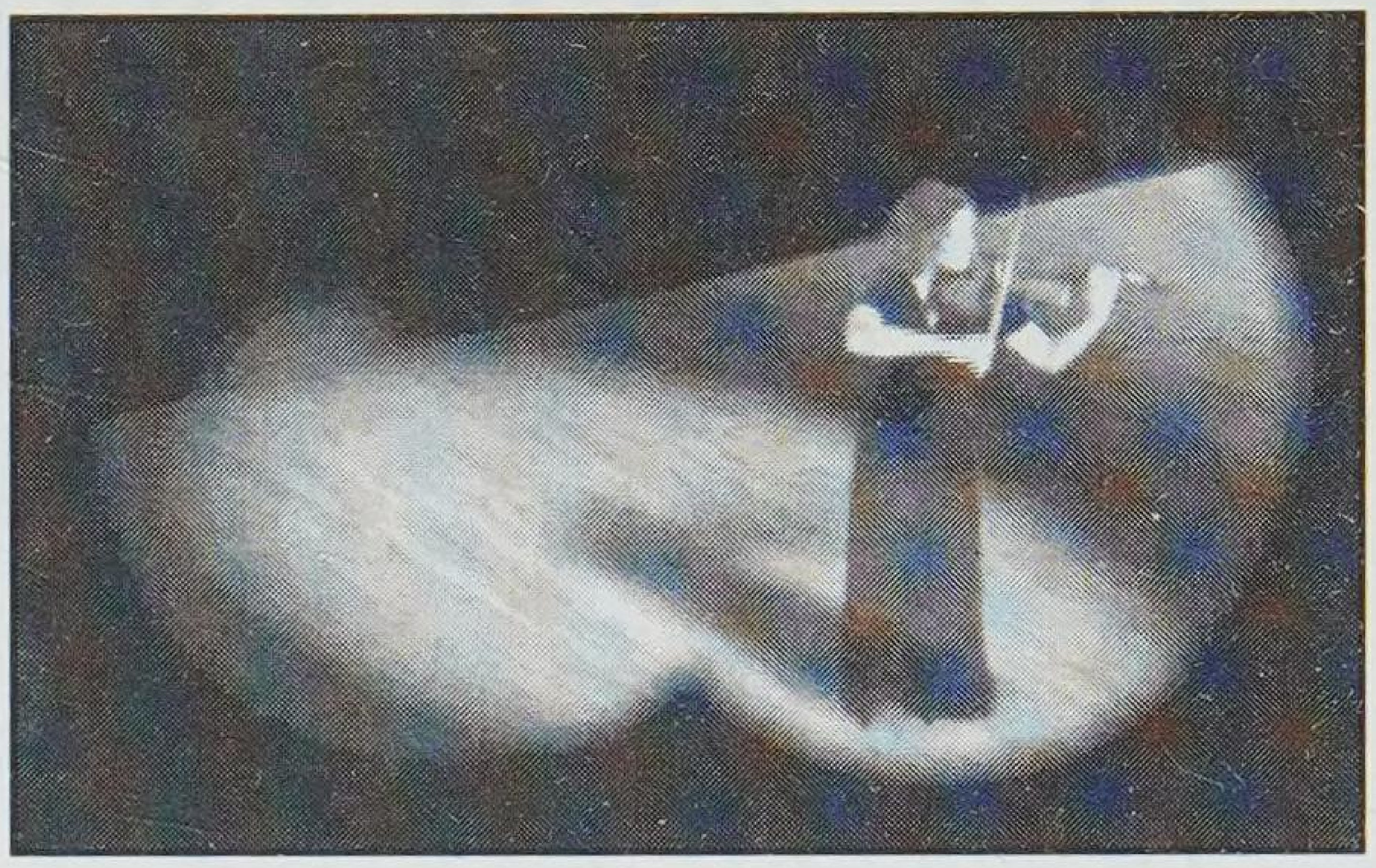


FRIDIGID RIVER CONSERVATORY
PRESENTS,
ALEXANDRIA WOLFE:
HARMONY OF THE SPHERES
patron # ORACLE 15 941 location
sec. row seat box
BOX C

Return to the Auditorium and click your ticket on the Auditorium doors. Zork's favorite usher will be delighted to inform you that your seat is in Box C.

Enter the Auditorium again. You are now in the back of the Auditorium, but Box C is up above you on the third balcony level.

The only stairs going up are to your right. Go up. The stairs can be slightly confusing, so just keep heading up. On the third level, Box C is 4 clicks away and on your right in the high rent district—very posh. Once inside, sit down and pick up the opera glasses on the table.



A video scene shows Alexandria playing her violin. When she's finished, the focus changes and you see Lucien in another box applauding. He's the only one doing so.

FROM THE ZORK NEMESIS DESIGN DOCS

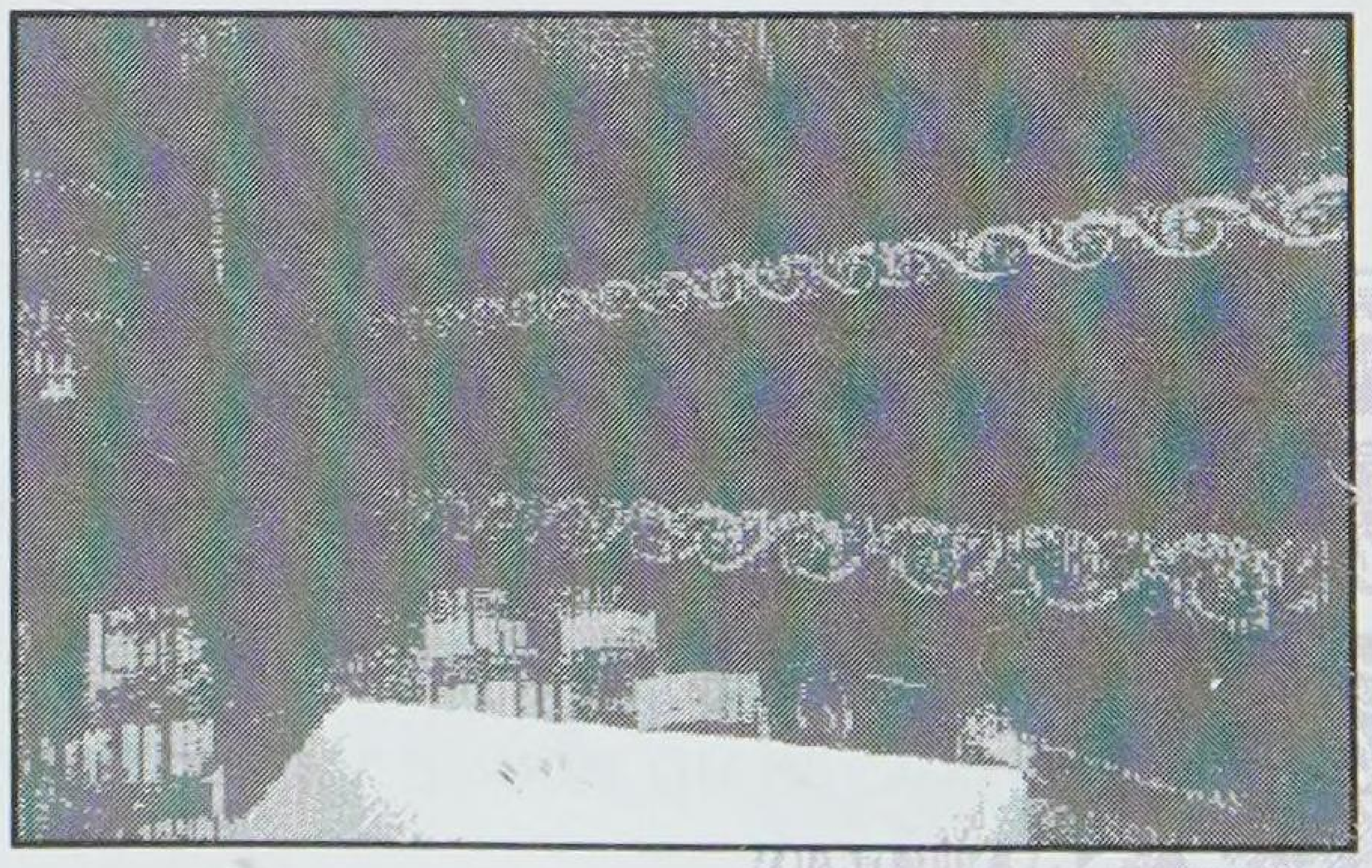
This scene played somewhat more conclusively in its design:

"She is nearing the end of her piece. Her music is complex, perhaps even atonal, daring, compelling, unafraid to shock and a little strange—in fact, it reflects the musician's persona.

She finishes. There is no response from the audience—only a long silence. A glimmer of uncertainty comes over Alexandria's face. Then, from the box opposite, comes the sound of one person clapping. The glasses pick up a man in a box adjacent to the stage giving her a standing ovation as a spotlight hits him from above.

If the player clicks on the man in the spotlight, the scene cuts to a medium close-up of Lucien in the box applauding enthusiastically. They hold each other's gaze. Lucien continues his solitary approbation."

Leave Box C and return downstairs to the back of the Auditorium. It's lights out time. The house lights are down and the Auditorium is dark.



Move Forward three clicks through the gloom.

You are now at the conductor's podium. Madame Sophia's voice, just as you heard it on the record, announces the fanfare. There's a baton on the podium.

Before you pick it up, carefully move your cursor around in front of the podium.

Don't limit your exploration to the portions of the screen that have the podium visible in it; you are standing on a game node where you can pivot 360 degrees. You'll be working in 180 of these.

As you feel your way around, you'll discover a number of hot spots; these are the sections of a full Zorkestra. There's one staring at you out there, just waiting for you to wave your baton. All eight sections are there, and there's one hot spot per section.

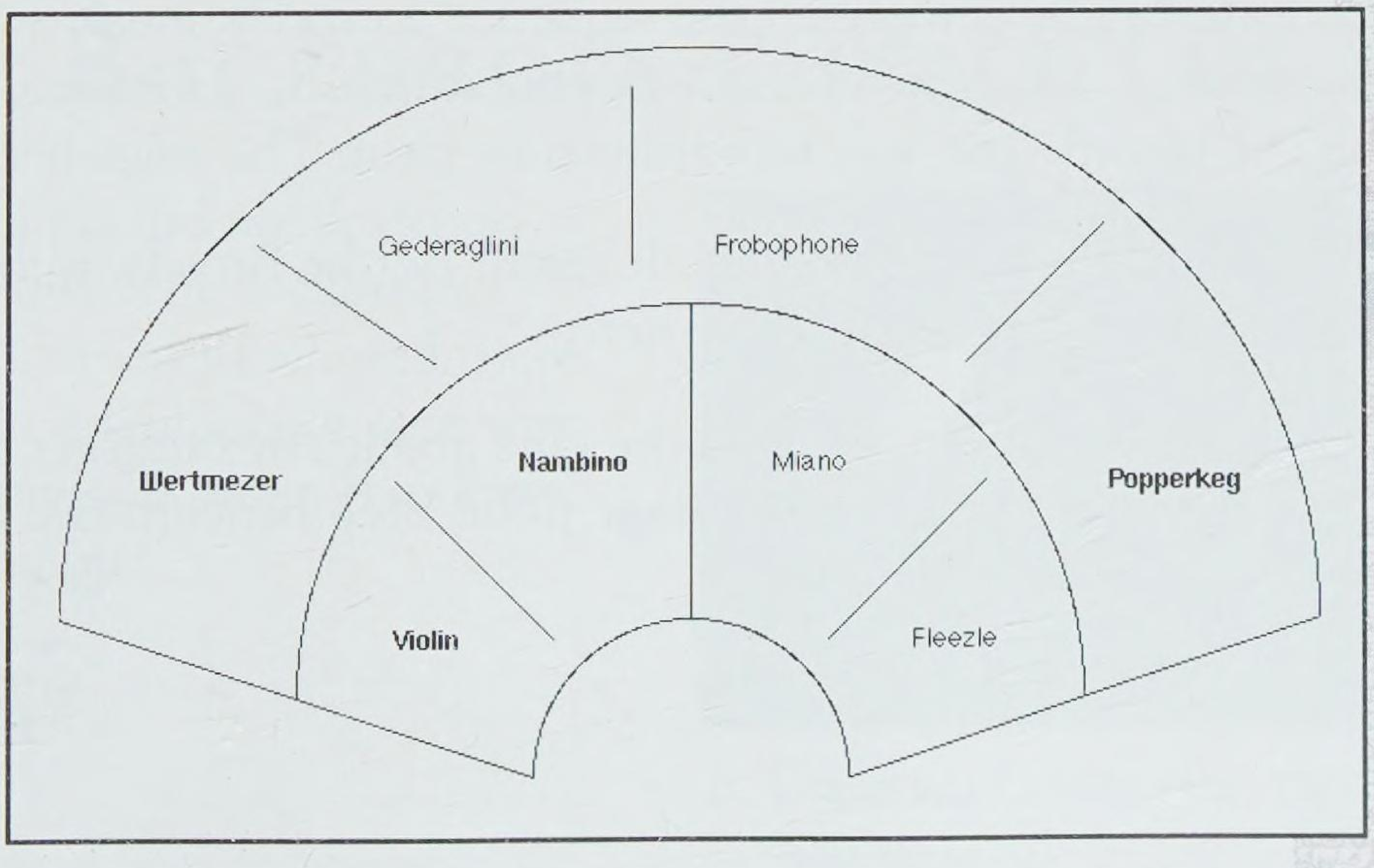
THE ORCHESTRA PIT PUZZLE (PT. 3)

Madame Sophia announced that the lights never come back up until the "...standard Zorkian Conclusitory Fanfare" has been played. You, of course, need light to continue forward.

To solve the puzzle, you must conduct the orchestra in that ditty. You do remember how it went, don't you? And the order the instruments played it in? We thought so. Here's the order:

Popperkeg - Nambino - Popperkeg - Wertmezer - Violin

There is, of course, the slight problem of not being able to see the orchestra. You do remember where the instrumental sections are always seated, don't you? We thought so. Refer to the seating chart here if you'd like.



The bad news here is that all zorkestra instruments are able to play, not just the correct ones. The worse news is you still have to distinguish one hot spot from another in the dark. The good news is that if you make a mistake, you can start over.

Take the baton. Then turn Right until you see the vague outline of orchestra chairs. As you move the baton cursor over this section, keep turning Right slowly. You should see the cursor's highlight going on and off, indicating hot spots. When it stays off, you've passed beyond the orchestra.

Keep in mind that the orchestra is seated in both the front and rear sections. This means that there are four hot spots in front and four more behind them. Get used to where the four hot spots you'll be using are:

1. Begin conducting by facing the far right. You don't want to see the podium at all. The Popperkeg is the *back right* hot spot.
2. Pivot back for the Nambino; it's in the front on the top part of the podium.
3. Move back to Popperkeg a second time.
4. Wertmezer is in the back row, at the far left, past the podium and slightly above the violin.
5. The violin is the far left front row instrument.

Relax through all of this; it may take a bit of practice until you get it right.

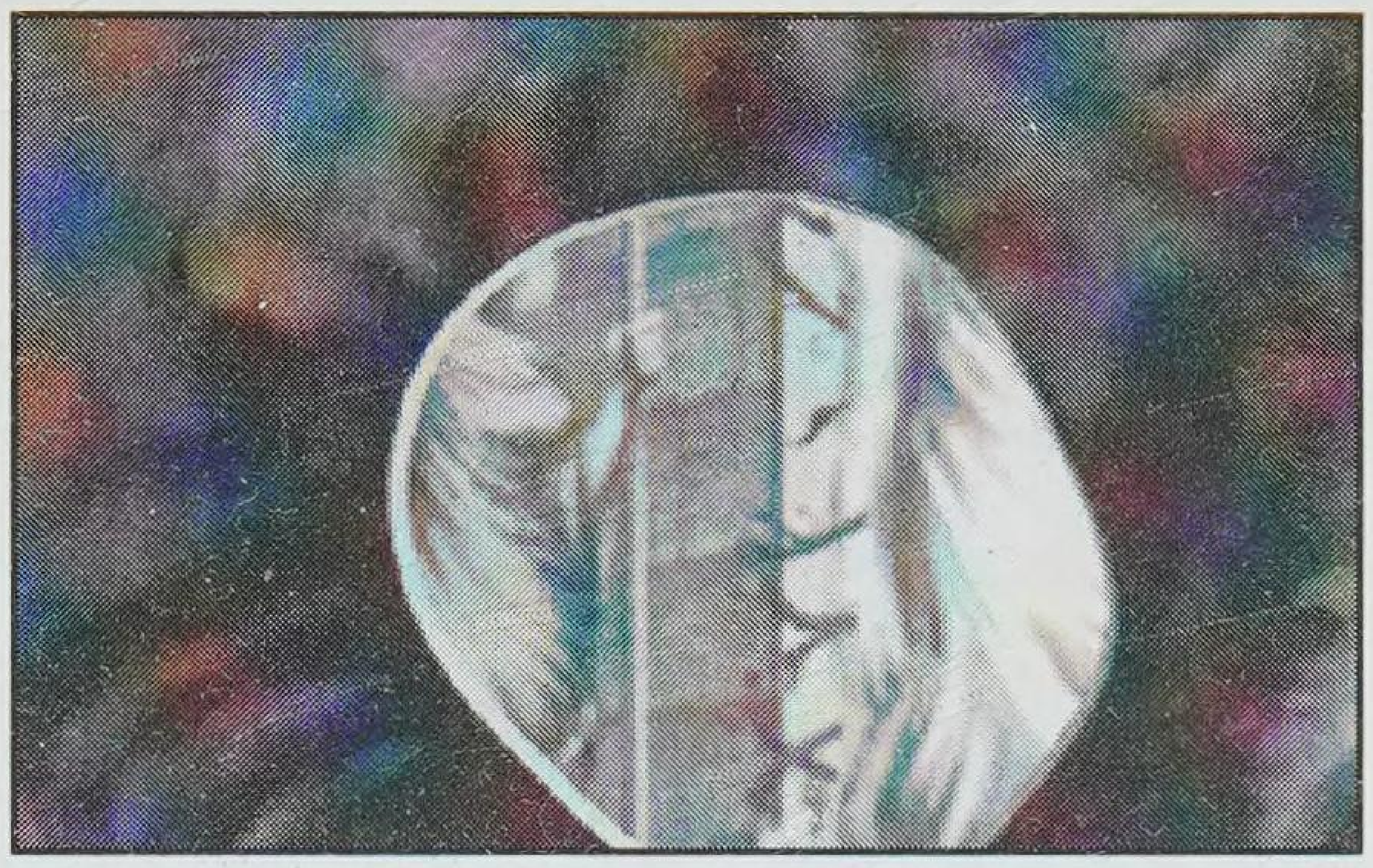
When you have finally completed the sequence correctly, music swells and the lights come up. You hear Madame Sophia soliciting donations just as she did on the record. The way forward is now clear. The stage beckons.

You've finally made it onto the stage. It might not be Broadway, but it nonetheless took a lot of work to get here.

What we're here for is to investigate the clue about Alexandria's locket falling down through a crack in the stage floor. Step beneath the proscenium arch and through the curtains.

THE BACKDROPS PUZZLE (PT. 1)

The backstage area is filled with the normal paraphernalia of a functioning theater. Move Forward. You now are allowed to move to the Left or Right, but straight ahead progress is barred by a backdrop hanging from the ceiling.



Examine the right end of the backdrop. There's a hole in it. Actually, it's a door cut into the scenery. Through it you can see another backdrop, but you cannot pass through—yet.

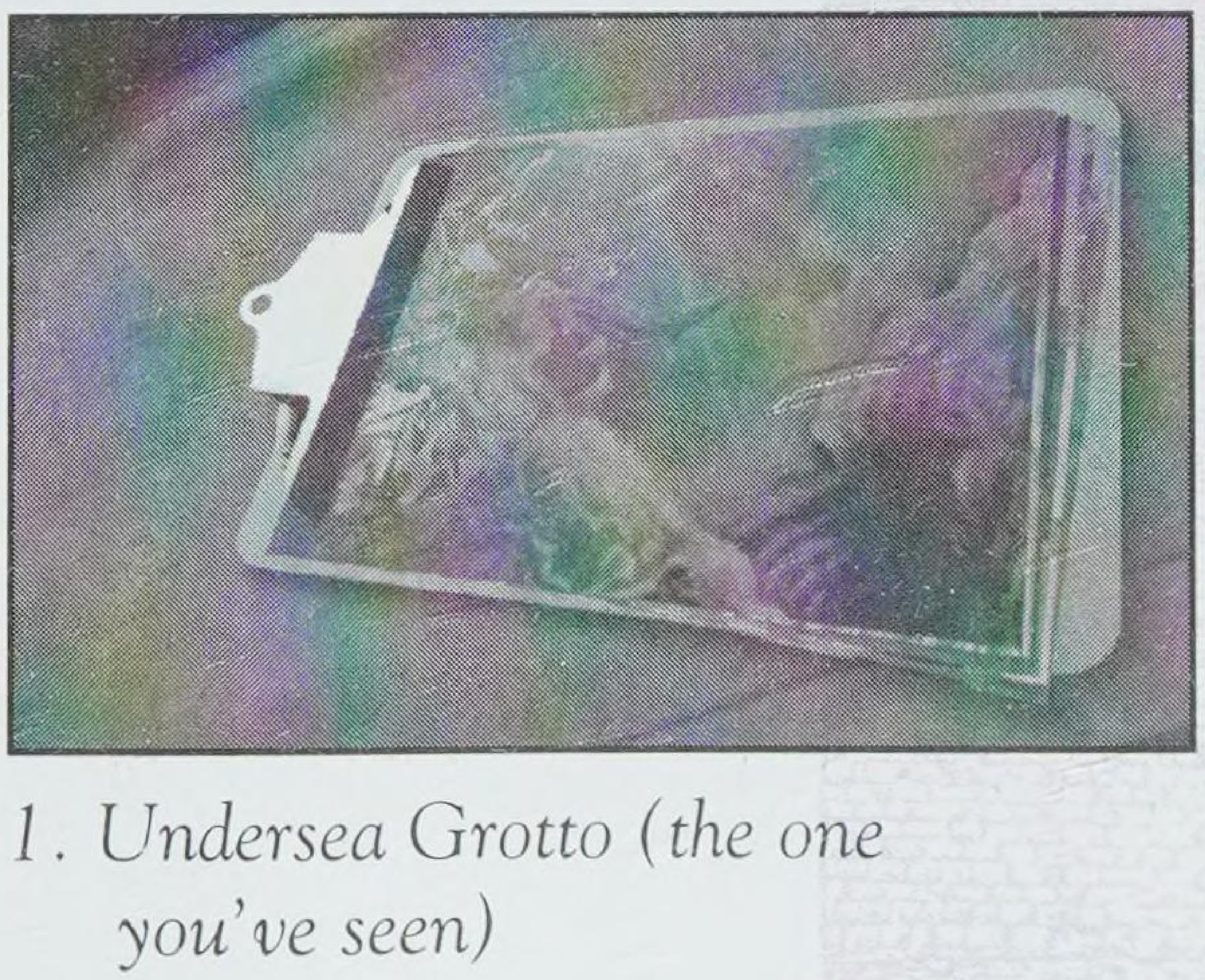
Check out the left side of the stage. Amidst the chairs and boxes is a letter from Alexandria to Lucien. It details two of the steps needed to make copper.

On the other side of the stage—the right side—is an office, the stage manager's. Go there.

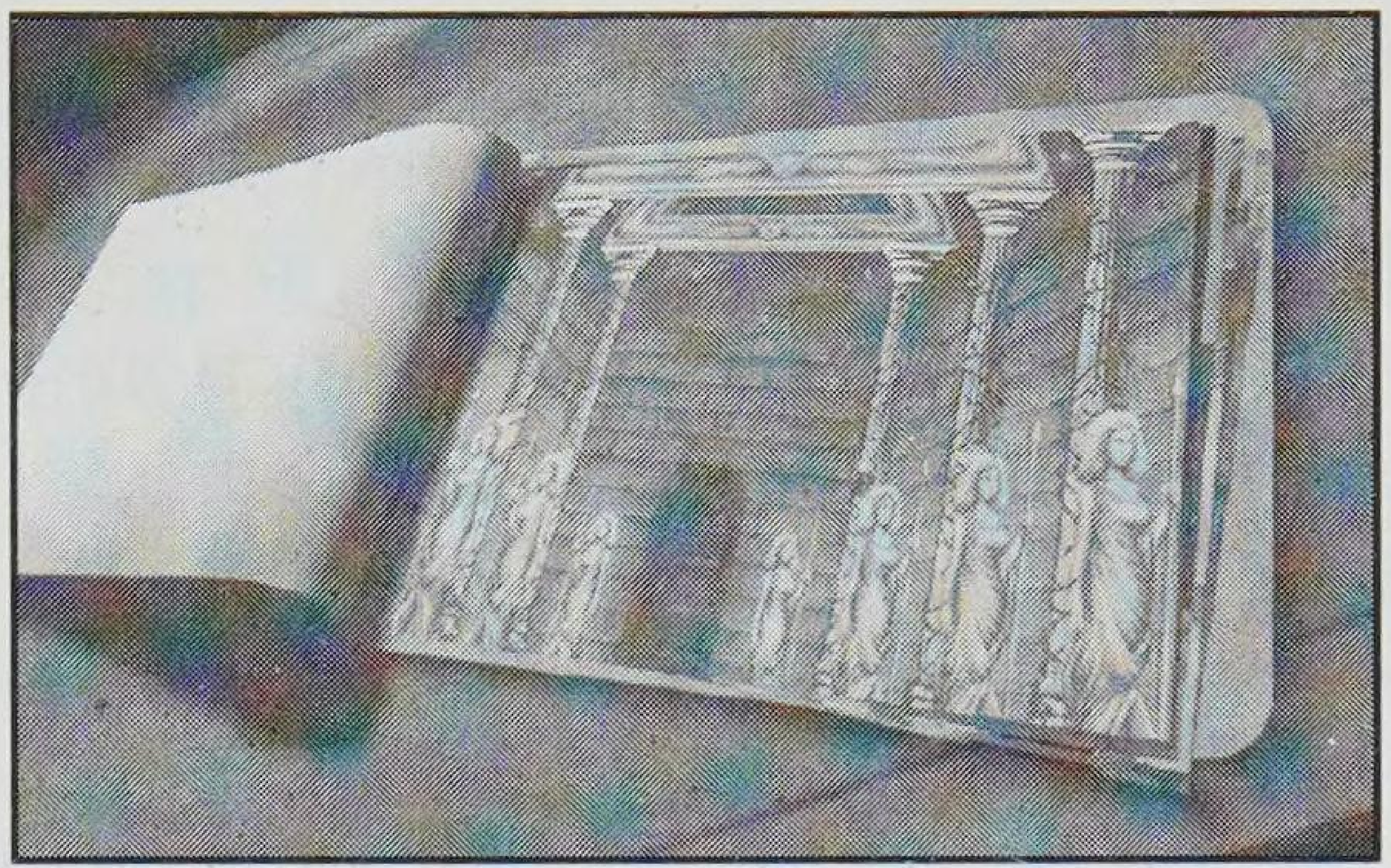
Inside the office you see a control panel and the edge of a clipboard. Examine the clipboard.

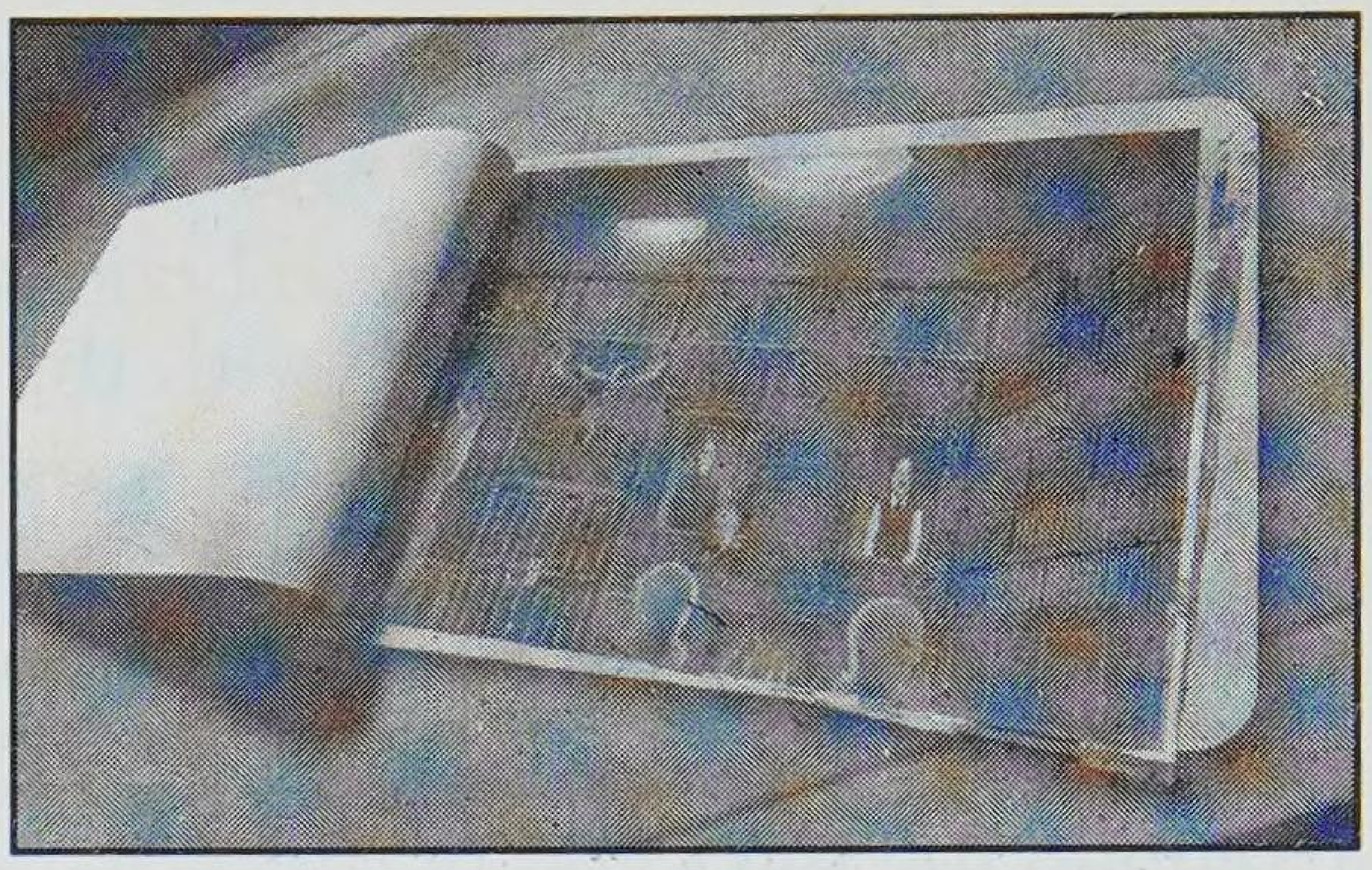
THE BACKDROPS PUZZLE (PT. 2)

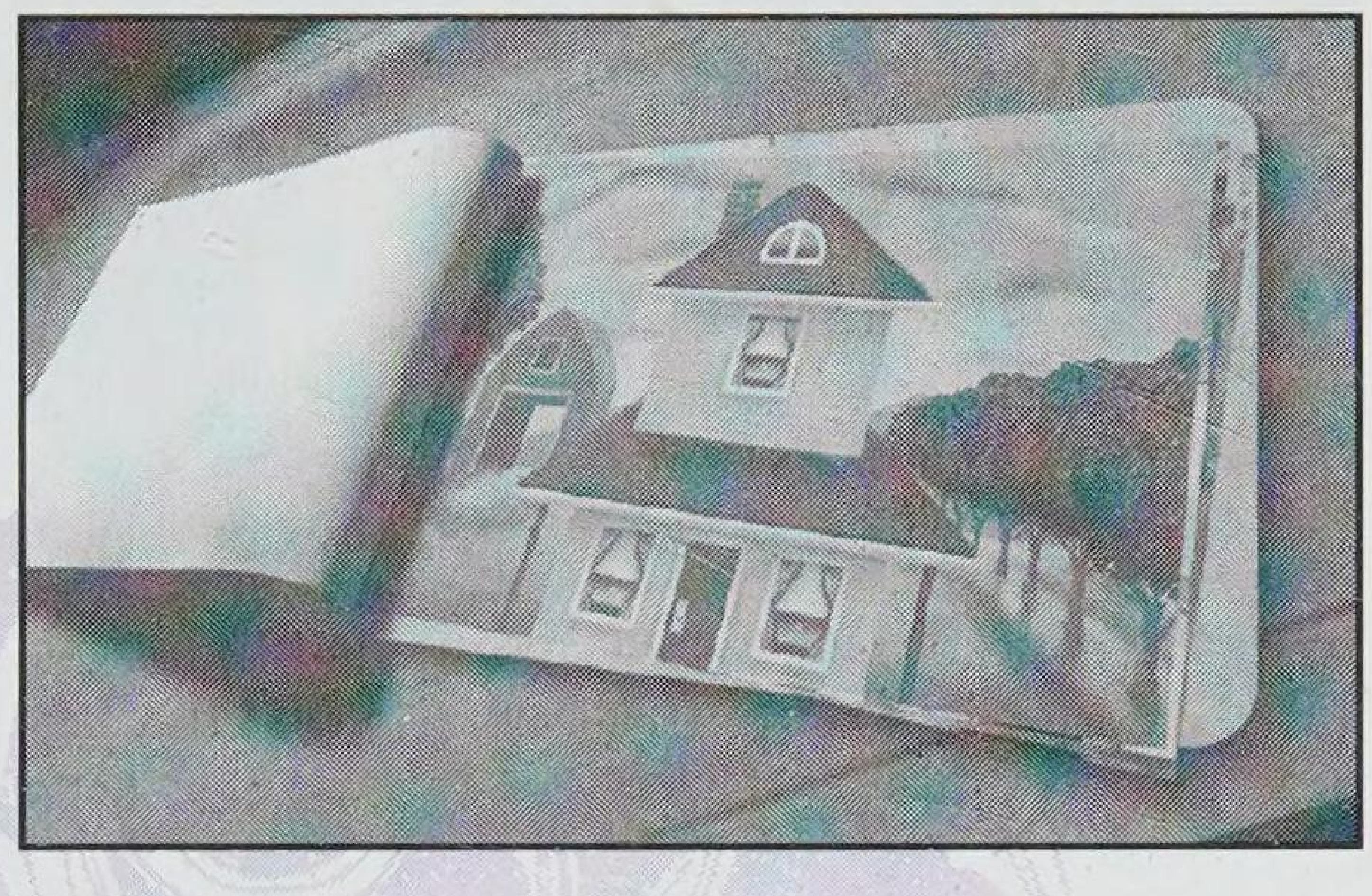
On the clipboard are drawings showing different backdrops. There are seven in all, and those backdrops are blocking your way on the stage. In order, the drawings represent:

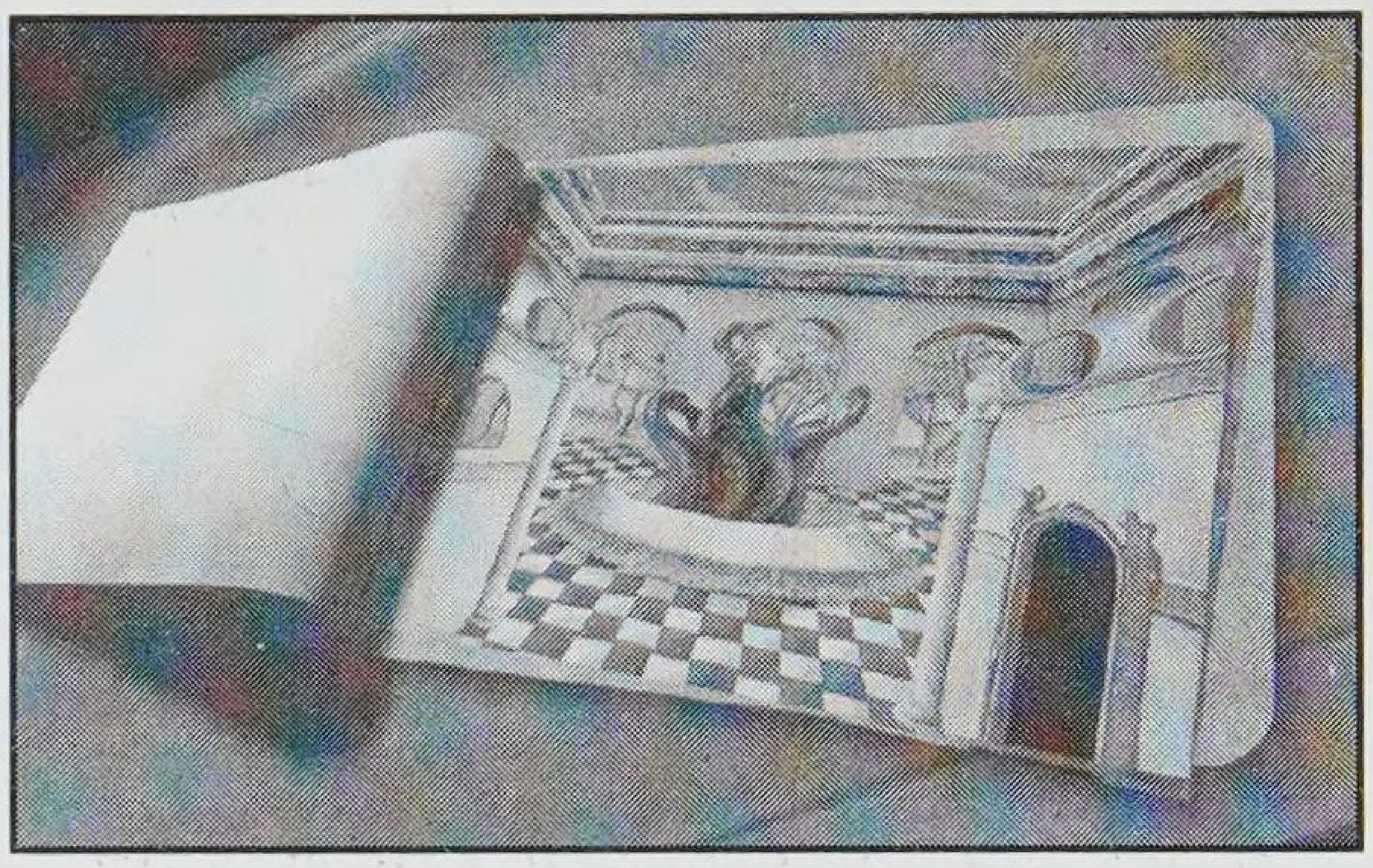


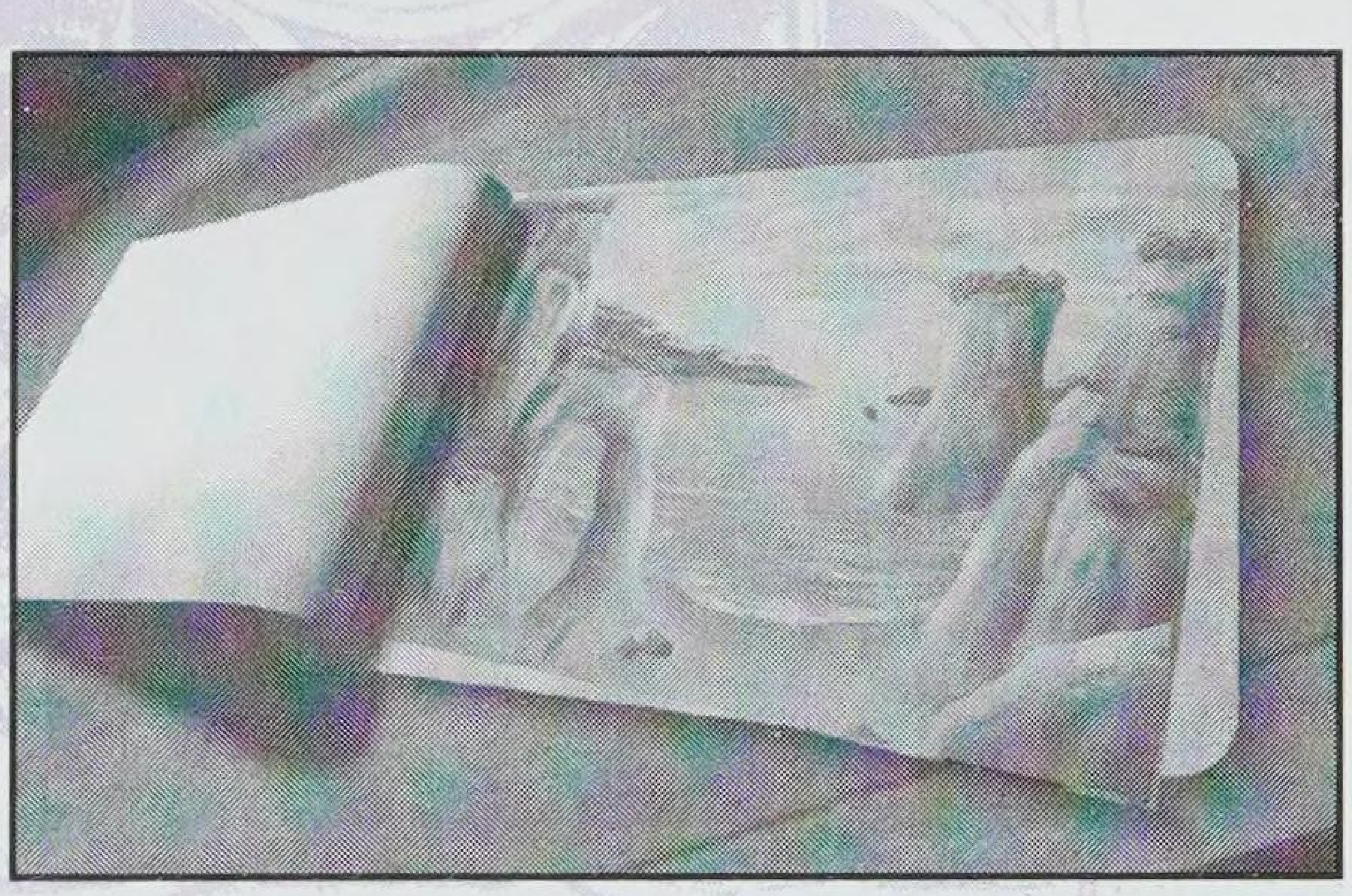
1. Undersea Grotto (the one you've seen)

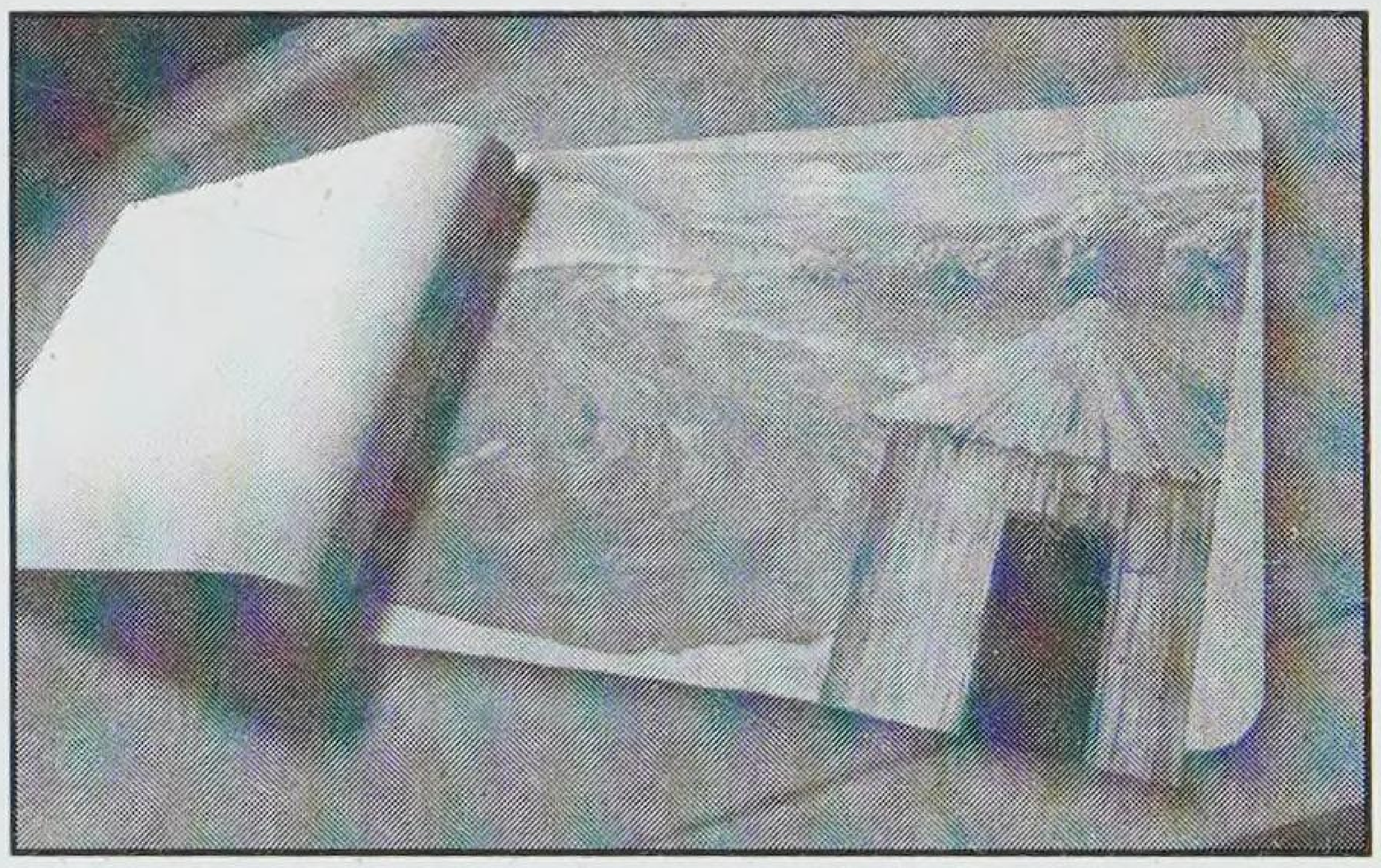

2. *Temple exterior (from Zork 1)*


3. *Library interior*


4. *Farmhouse*

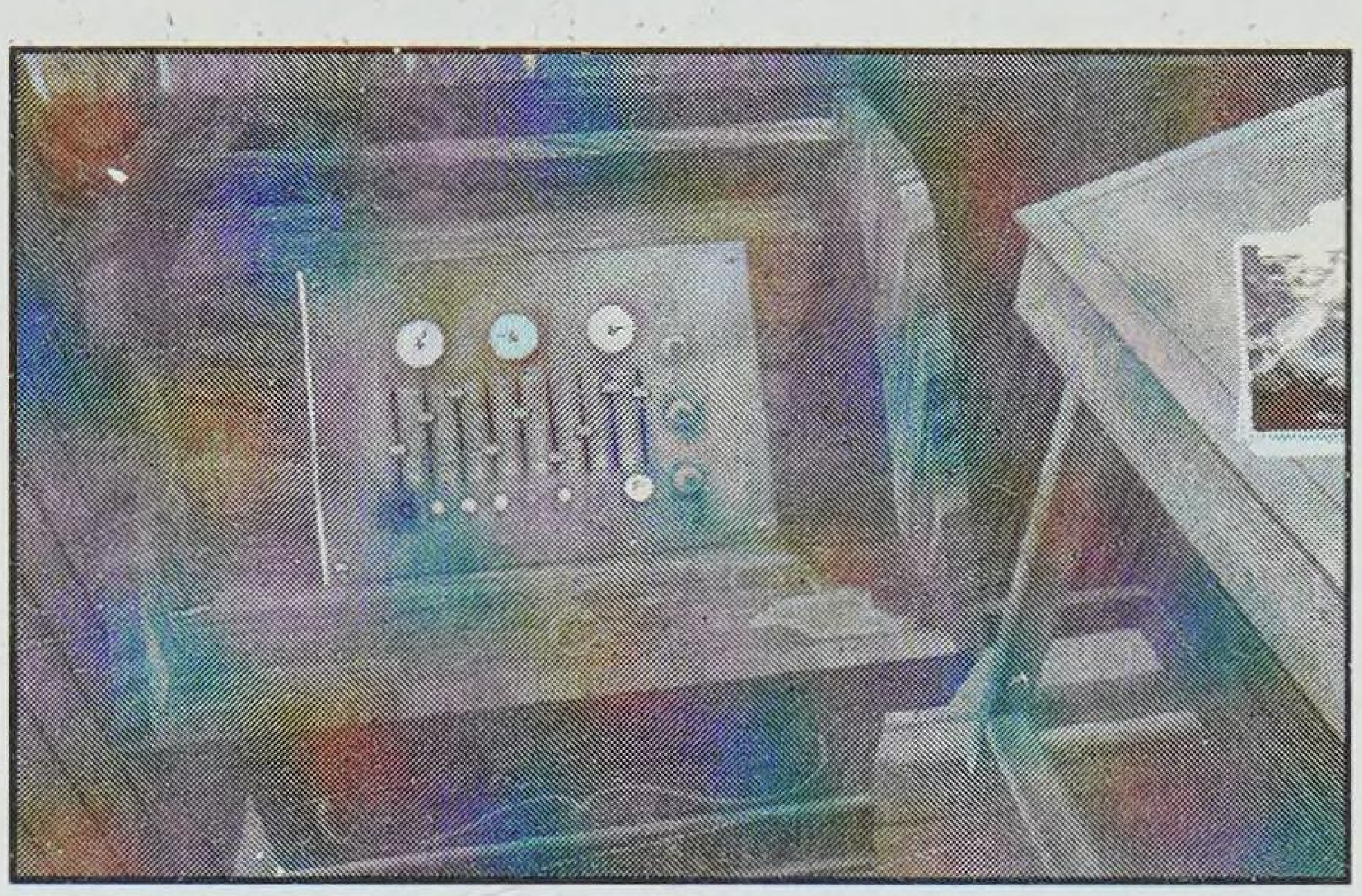

5. *Temple and courtyard*


6. *Sea cliffs*


7. *Hut by a river*

With one exception, all the backdrops contain doors. Three of these doors are in the same spot on their backdrop. To solve the puzzle, you need to raise the backdrops that don't have doors on the right sides.

THE BACKDROPS PUZZLE (PT. 3)



The device in the office is a controller for raising and lowering backdrops. The red light on the right is the power switch. Press it.

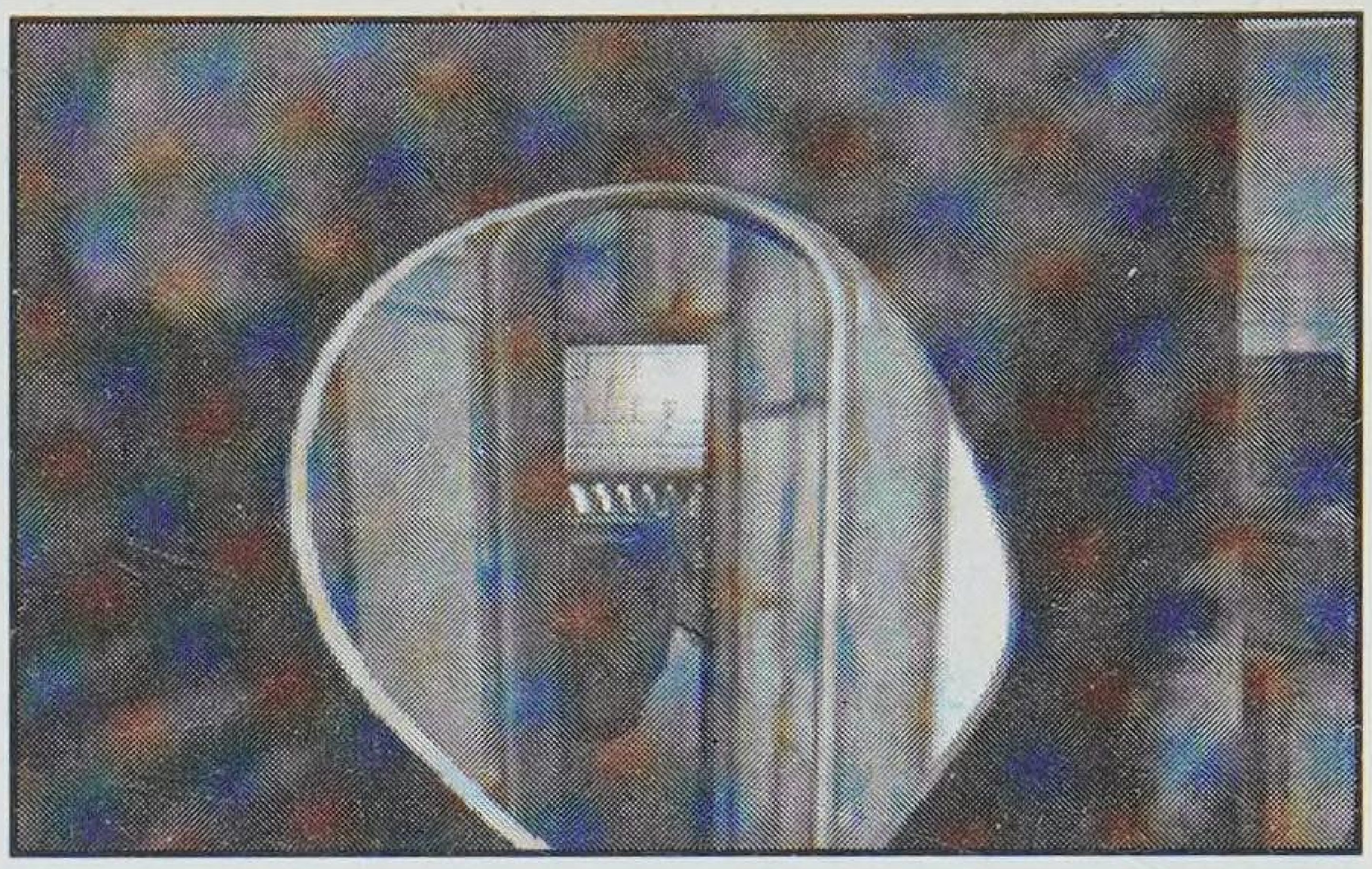
The blue lights control the backdrops; the farthest left (the broken one) handles the first—the grotto. Moving from left to right controls backdrops 2–7. When a blue button glows, its backdrop is raised—something you can hear. If you attempt to raise all of the backdrops, the device will short-circuit. Pressing the red button, however, resets everything.

Raise backdrops **2**, **3**, **4**, and **6**. Our screen shot of the controller shows the correct settings. The settings are:

1	Down
2	Up
3	Up
4	Up
5	Down
6	Up
7	Down

NOTE:

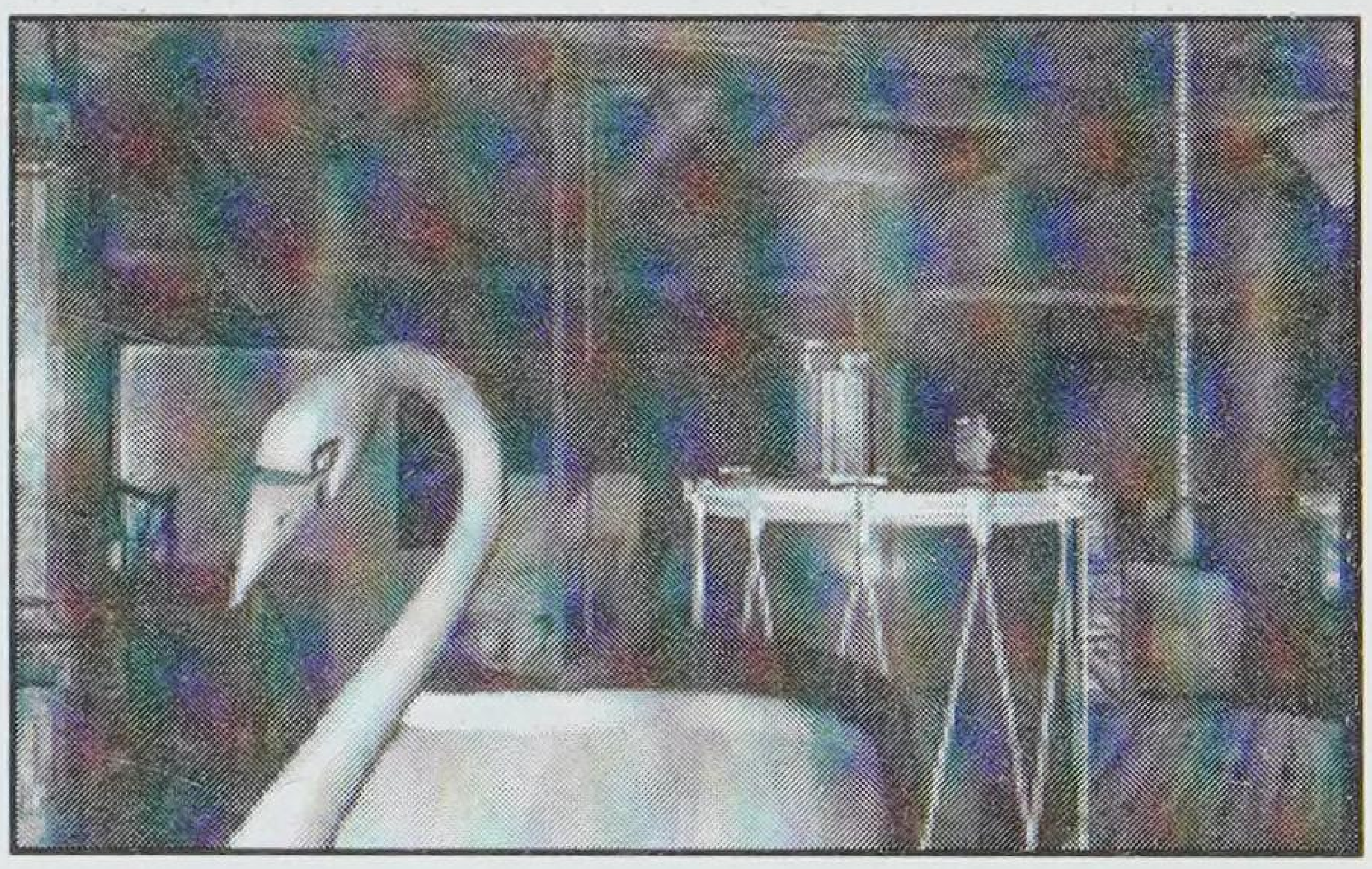
Feel free to check your progress between lifts. The scenery changes behind the grotto as you manipulate the backdrops.



When all is set correctly, return to the hole in the backdrop. You will be able to see through to the cracked wall and be allowed to pass—do so.

Behind the backdrops is a small room, cluttered. Turn around. To the left of the door is a set of stairs descending below the stage, although they are hard to make out. Follow the stairs down into the Prop Room.

All kinds of junk is laying about down here, the odds and ends of various productions. Directly in front of you is a large swan. Do not move to the swan, but follow the arrow slightly to the right of it. Continue to the far wall—you will find a radio back there. If you turn it on you will hear Madame Sophia exclaiming from the hallucination where she dropped Alexandria's locket "…your locket!"

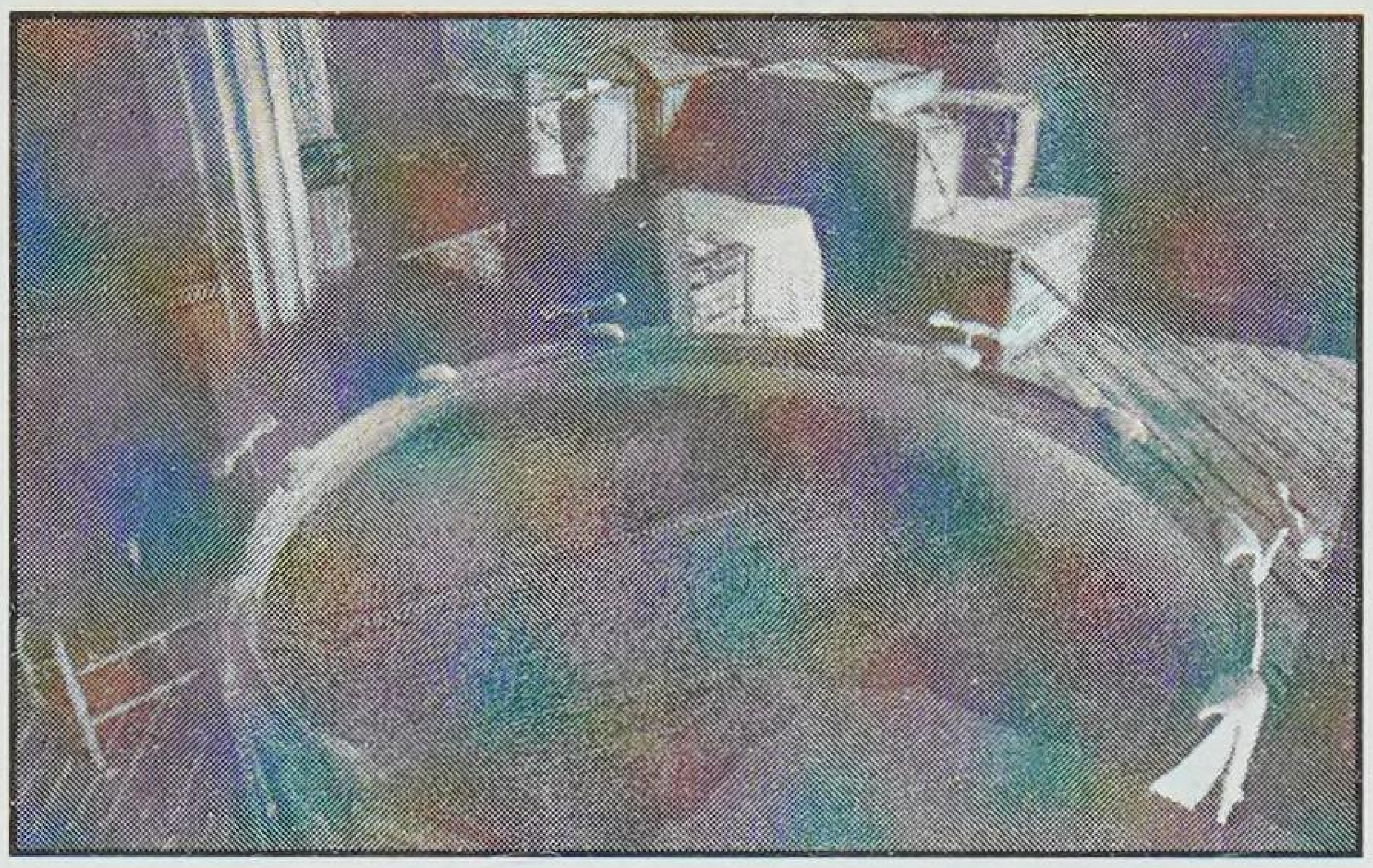


Return and face the swan.

It looks as if we've arrived in the middle of the Swan Lake and Nutcracker storage area. A shaft of light, descending through a trapdoor in the room's ceiling, highlights a giant drum. A red pull-cord hangs next to the drum. Click on the cord and a very breakable marionette falls out of the ceiling, bounces off of the drum, and crashes to the floor. Every time you pull, another one crashes down. This is telling you that the Conservatory might run short of Nutcracker props next holiday season, but it's also telling you that there might be some hidden room above.

Entering the Boiler Room

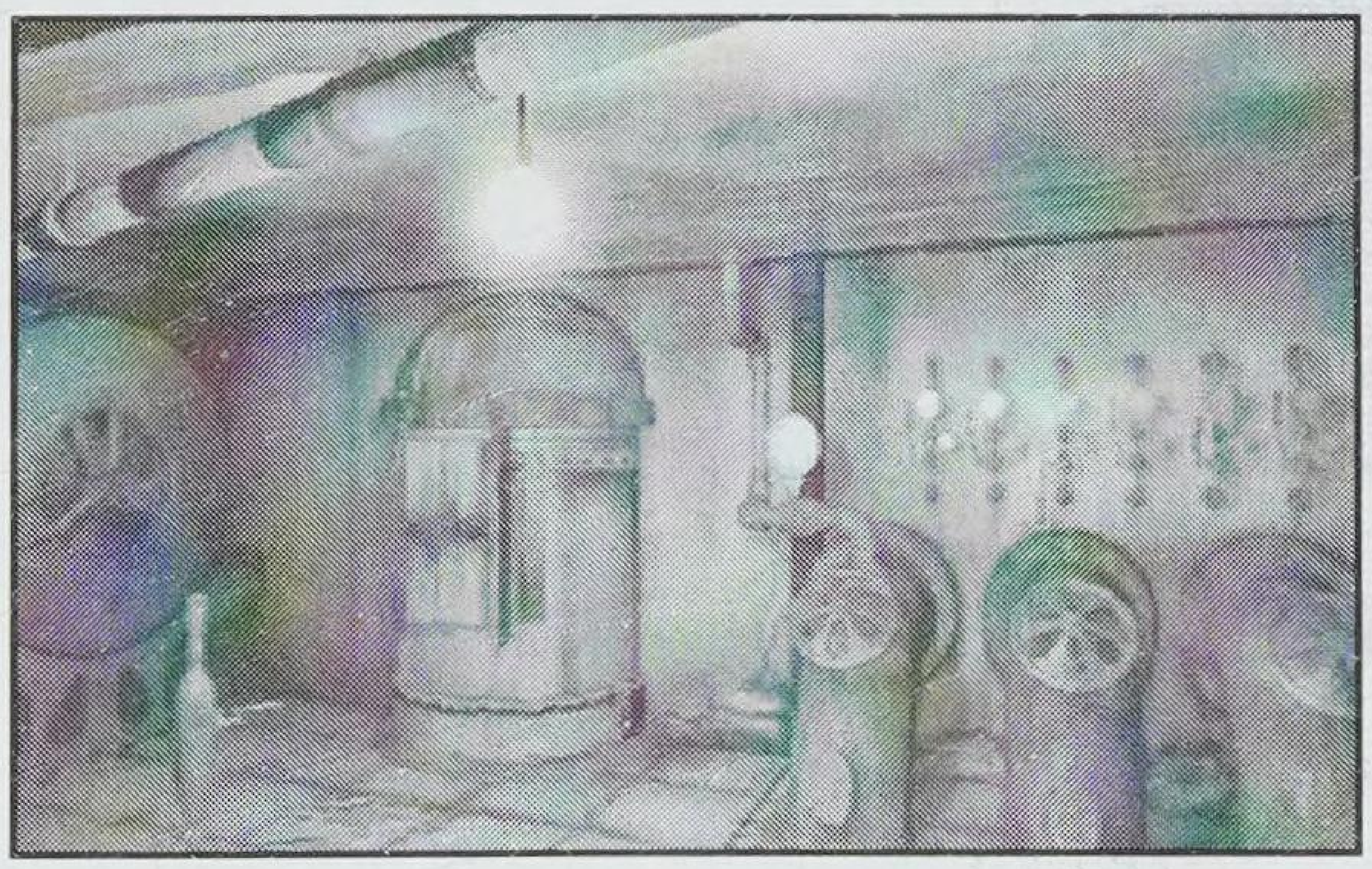
Exit the close-up and click on the swan. Turn until you see a crank. Crank.



The swan—with your character aboard—is hauled into the air. Look around until you find the Down arrow. The scene looks just like the view from a 3-meter diving board, except you're looking down onto the drum. Since drum heads are somewhat springy, it might serve as a makeshift trampoline to get up through the trapdoor above.

Jump onto the drum. Oops! Bad idea. You crash through the drum and down into the room below.

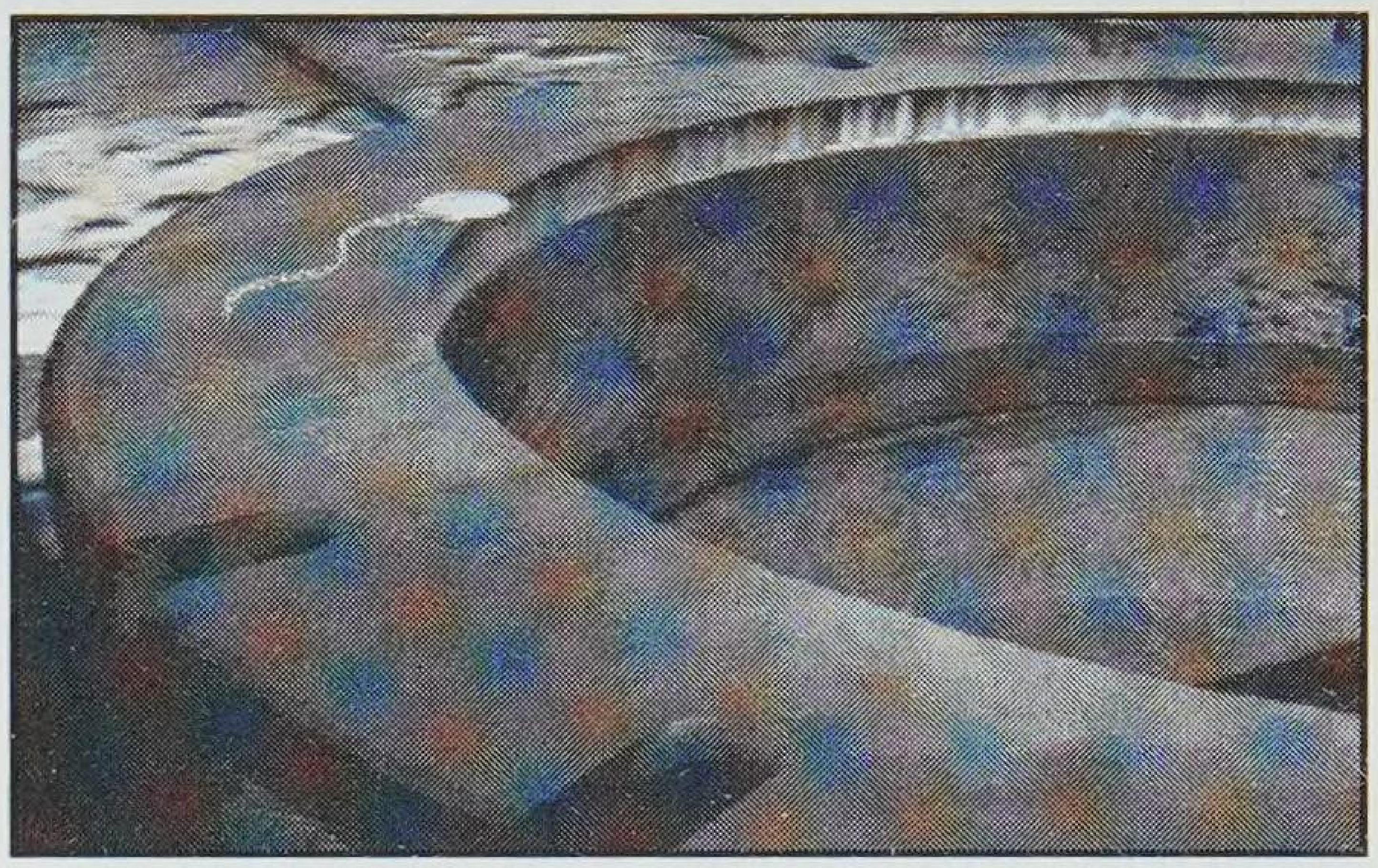
Entering the Alchemy Lab

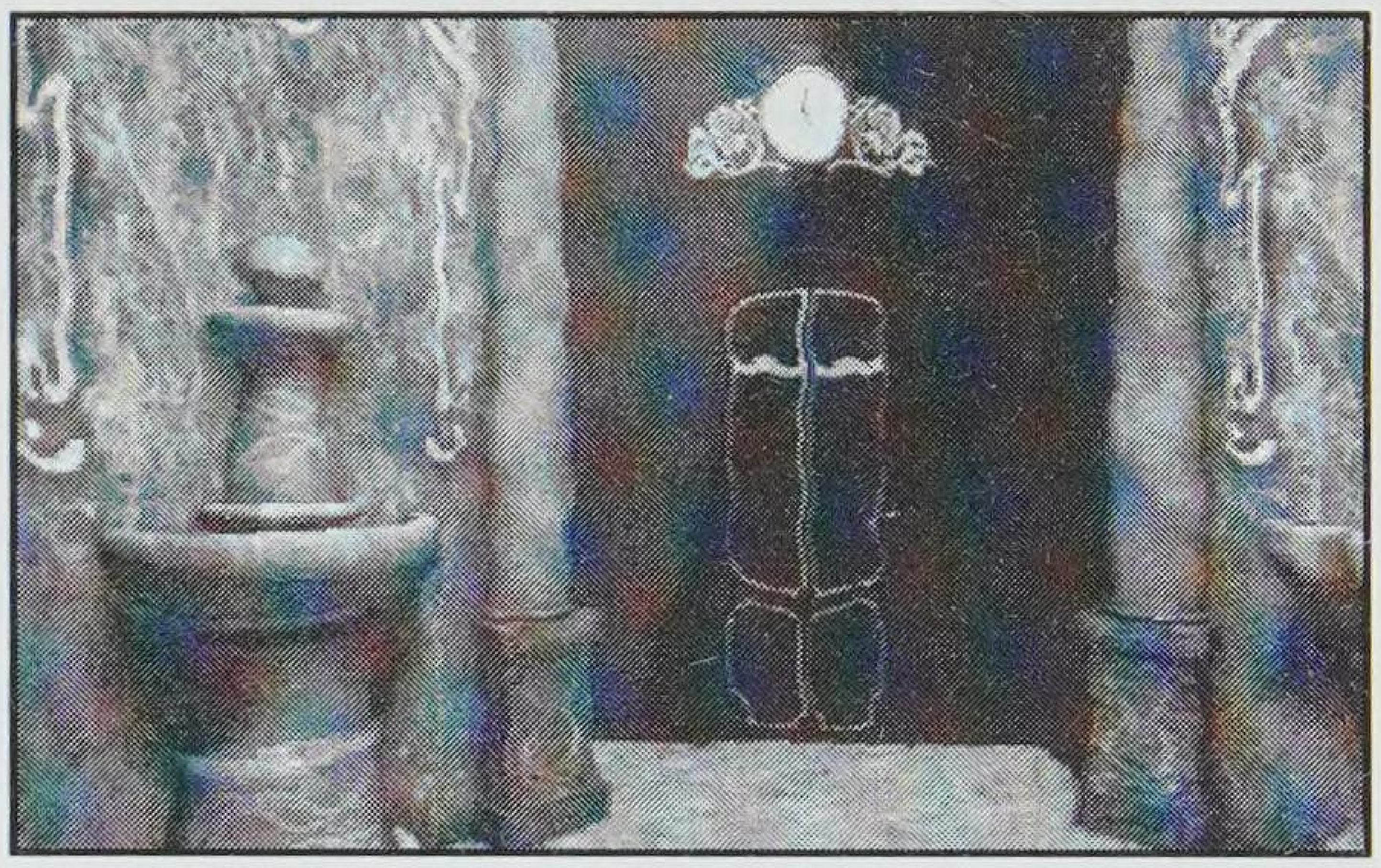


Remember the locked door to the Boiler Room you encountered in the lobby? This room is what's on the other side of it. For confirmation, turn and go out through the dark doorway—see, the lobby. You can now move between it and the Boiler Room at will.

Return to the Boiler Room—the whooshing animation and sound effects emphasize that while the door to the room is in the lobby, the room itself is somewhere down in the bowels of the building.

There's a furnace in the room, some gauges, levers that can be manipulated, and a sealed metal door concealed in a metal drum. Sophia's Alchemy Lab is on the other side of this door—but, for now, you can't enter it from here.





Find the down arrow at the spot where you dropped in and look down. A water pump and catch basin are set into the floor. The basin's lid is off. On the edge of the basin is a bit of yellow. Look at it. You have finally found Alexandria's locket, the one that fell through the stage. It's in the same location you saw in the hallucination. Take the locket.

Oops, again. The locket slips into the water.

The bottom of your dive brings you to the center of the Submerged Room. On the way down you see what appears to be Madame Sophia's monogram inlaid in its floor. The room is furnished to her tastes except that it's completely underwater.

FROM THE ZORK NEMESIS DESIGN DOCS

"The submerged room looks like an ancient but elegant bathhouse with furniture and an elaborate decor of carved stone fountains and arches. In the center of the room is an elaborate bathtub/pool. The light from above bends and reflects strangely in this underwater room. Bubbles float past the player's view. Initially there is a steady stream, but as the player stays under water, the bubbles decrease in frequency."

This is how this room was conceived and, except for the bubbles, its final version accurately reflects that vision.

Your stay in this room is being timed; you can hold your breath for two minutes. Character death happens at 2:01. You can swim back up to the Boiler Room via the up arrow if you like.

There's more than enough time to do what has to be done. Look around a bit at the furnishings and end by facing the room's door. Look down at that point, and you will find the locket you have been chasing.

Take the locket. Stand up and face the door. Click on the door and discover another spiral staircase to spin up on.

We have finally made it to the Laboratory. Notice the stalagmites that dominate the cavern in which the lab is located. While you're at it, remember that stalactites are the other kind of rock formation, the ones that drip down from the roofs of caves.

Science lesson over, let's get back to alchemy.

Alchemy 101

The creation of each of the individual alchemist's metals requires the same four basic steps. Every crafting, in one way or another, requires combining the four basic alchemical elements in order to produce the final work. They are:

Earth - Air - Fire - Water

The order of these steps may vary, but they are always present in one form or another:

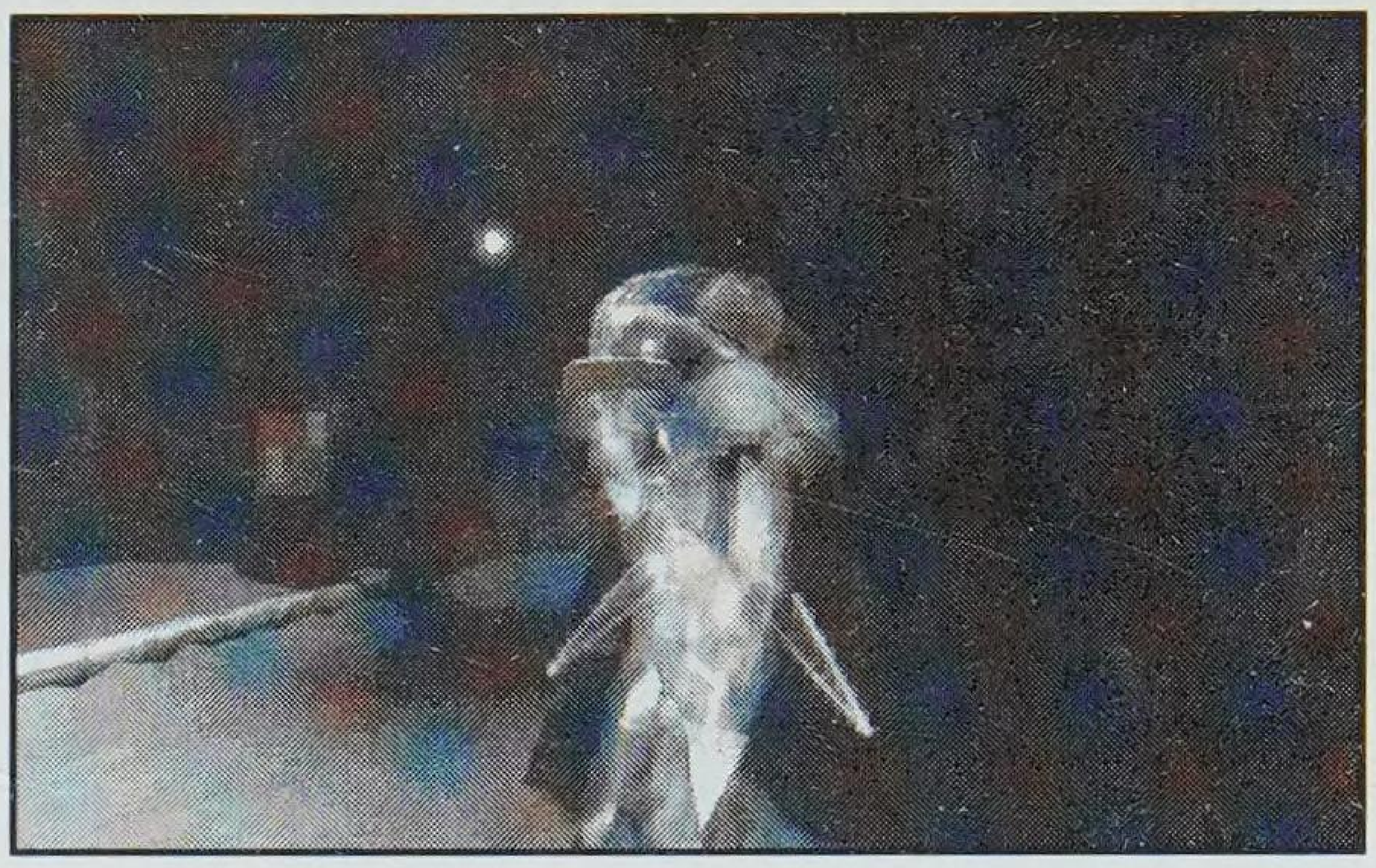
Earth is the raw material.

Fire melts or transmutes.

Water cools or cleanses.

Air can appear in different guises, both real and metaphorical.

MAKING COPPER (PT. I)

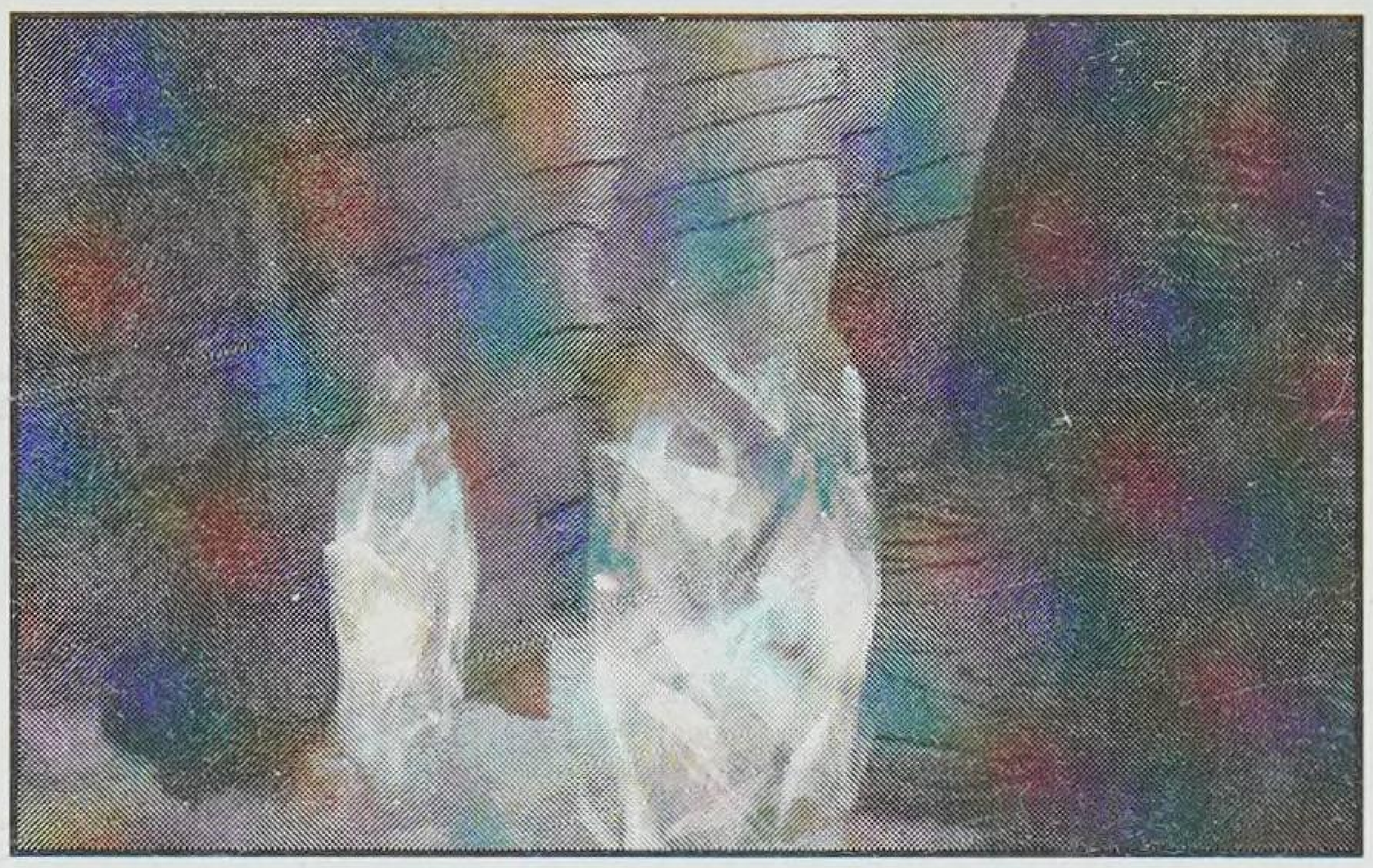


To the right of where you entered is a green crystal statue shaped like a fish. Click it twice, and the fish's tongue will extend. Take the round object that's being offered.

MAKING COPPER

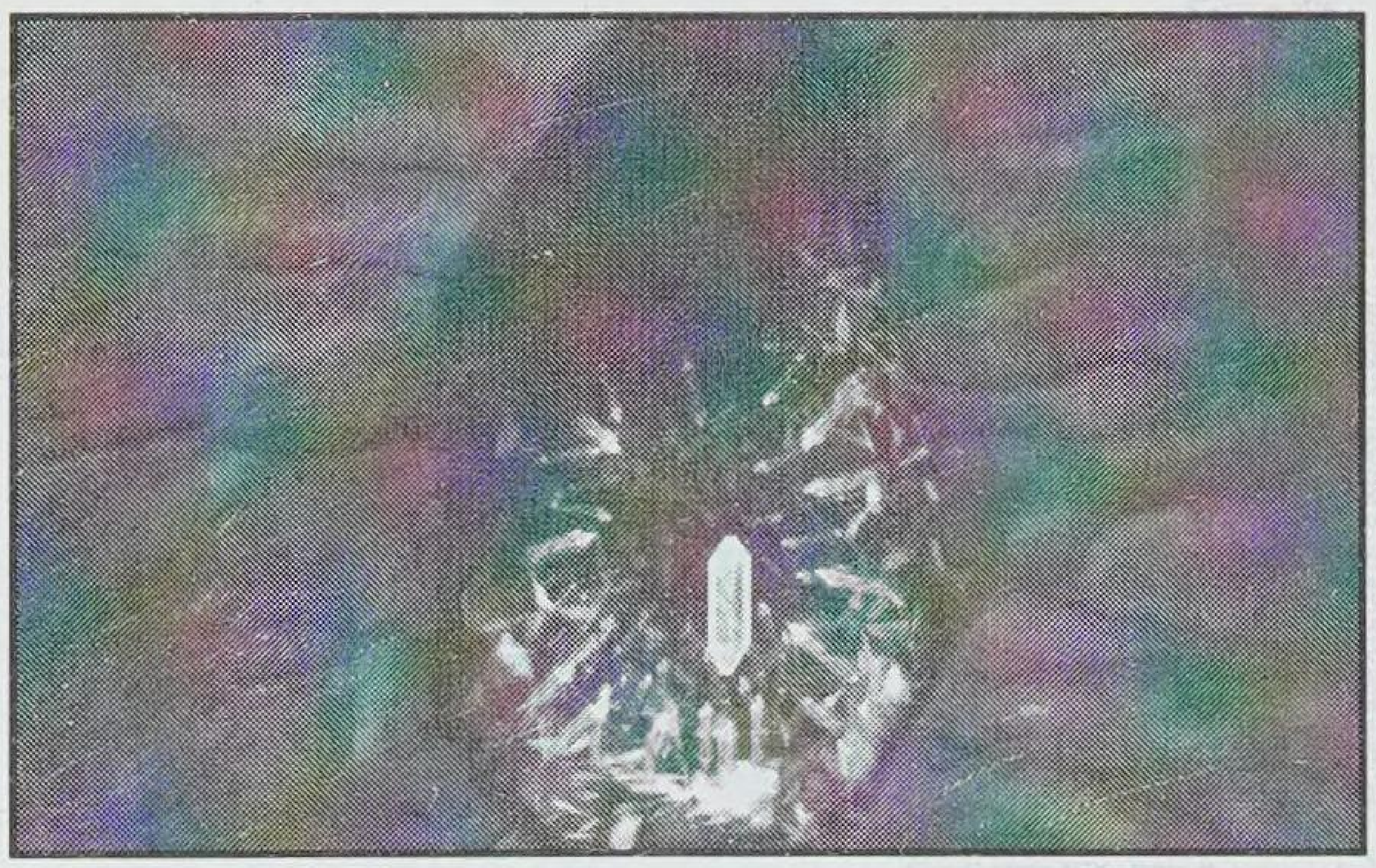
- Enter the Alchemy Lab
- Take the tablet from the fish statue
- Take the green crystal from the wall
- Enter the Boiler Room through the door
- Pull the handle
- Put the locket on the handle
- Put the green crystal in the pool
- Put the tablet in the pool
- Solve the Harmony of the Spheres Puzzle
- Take the copper

THE HARMONY OF THE SPHERES PUZZLE (PT. 1)



All around the cavern you can see large blue crystals of different sizes. Click the one to your right. Click on the one to your left. Each crystal produces a different tone, from deep to high-pitched. There are seven of these blue crystals about, and their notes get higher, and sizes smaller, as they proceed clockwise around the room. Not only do the notes get higher as the crystals get smaller, they sound for shorter periods of time.

MAKING COPPER (PT. 2)



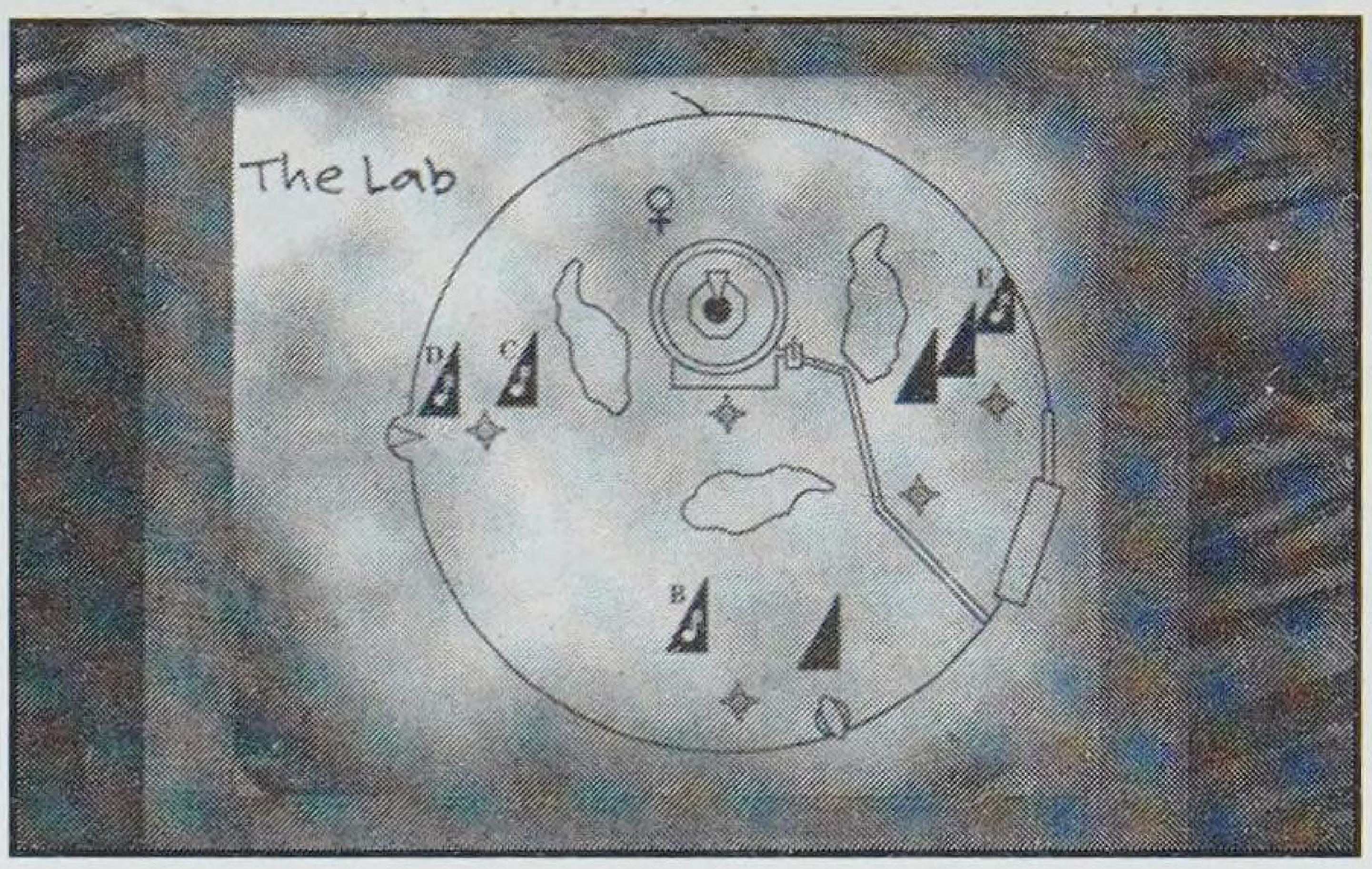
Move once to the Left. Turn Left and look closely at the green crystals in the recess. Take one—there are lots. You now have the Earth part of the procedure.

Turn around and walk to the center of the room, then turn Left.

What you are facing is a pool. Look closer and you'll see it's filled with liquid. This is the Water portion of the procedure. There is a grate on the front of the pool, much like the door to a furnace.

From in front of the pool, turn Right and move toward the blue crystals in the distance. When you get there, pivot about on the node; you'll see the final three crystals and a pipe running back to the pool. The pipe leaves the room to the right of the bulletin board.

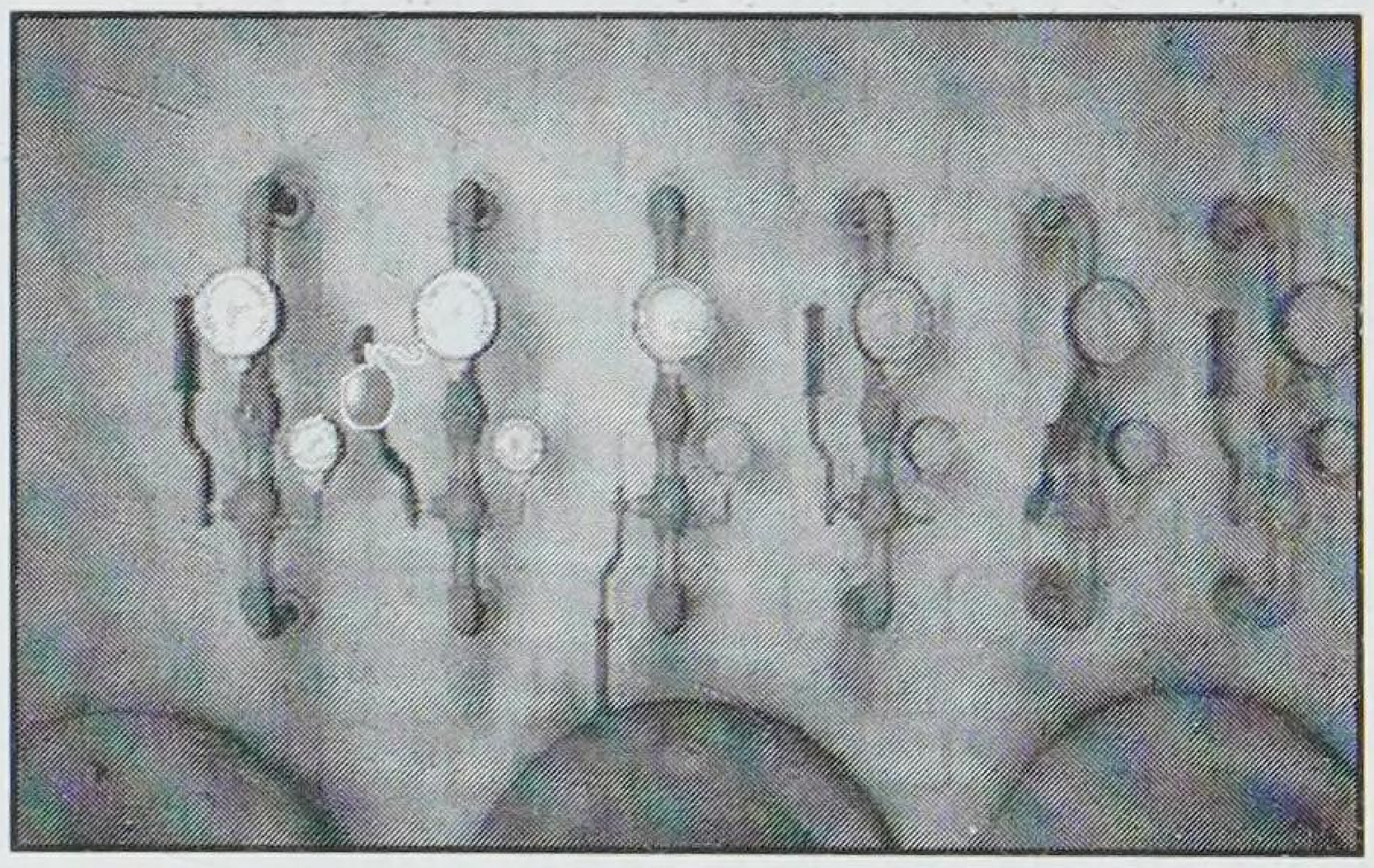
THE HARMONY OF THE SPHERES PUZZLE (PT. 2)



Carefully examine the map of the lab tacked onto the board; it details which musical notes the critical crystals sound. You will need to know which tone is where to complete the final part of the Copper Puzzle.

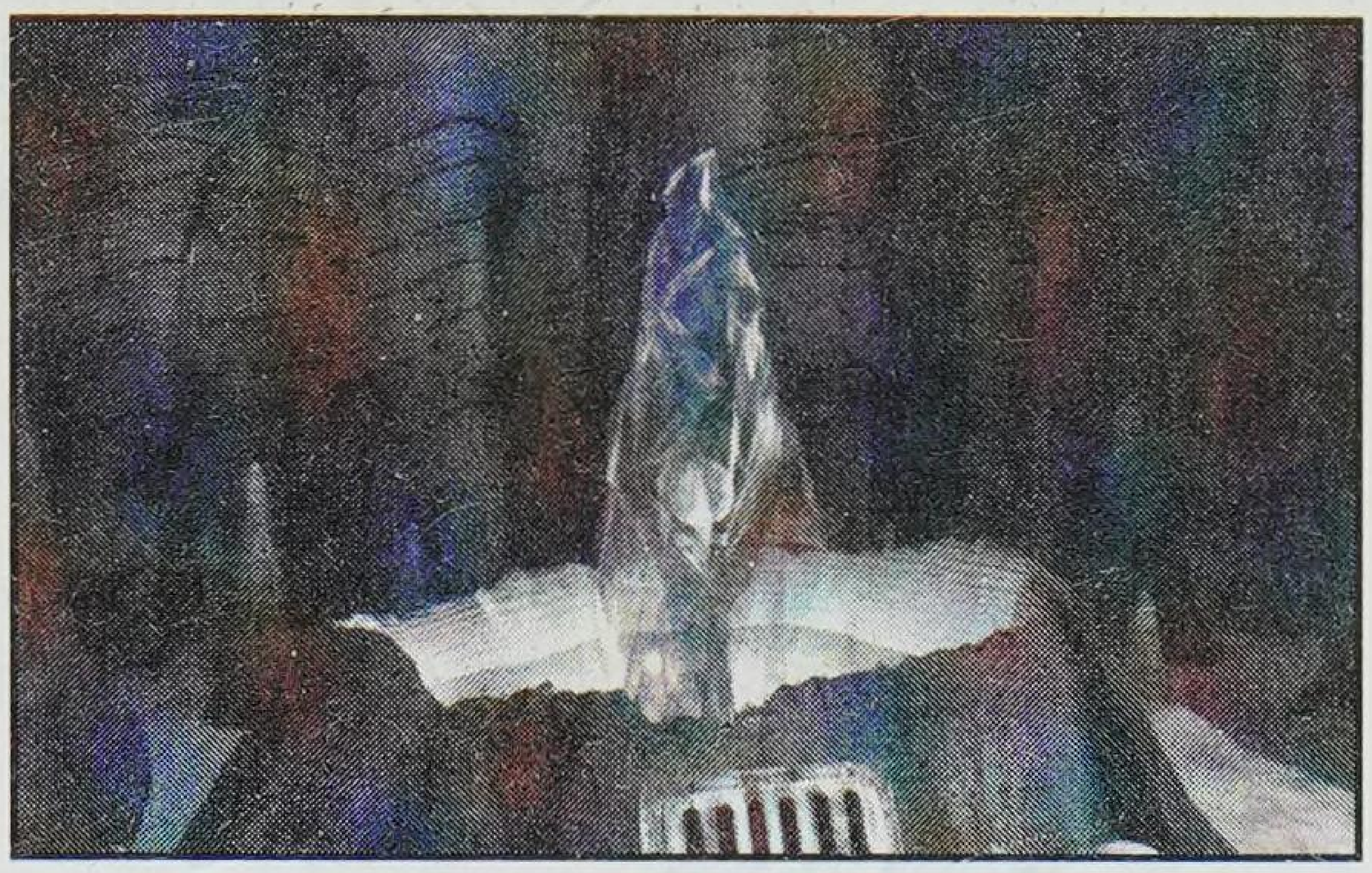
MAKING COPPER (PT. 3)

From the bulletin board, move Forward, then turn Left. The door in front of you leads back to the Boiler Room. It's the one that is sealed on that side. Move Forward, click on the handle next to the door and enter the Boiler Room again.



Move over to the gauges and find the handle you can manipulate—it's the second one from the end, on the left—pull it. In a moment, the handle springs back up—it needs some weight to hold it in the Down position. Clicking the locket on the handle solves the problem.

You now have Fire. Return to the alchemy pool.



The grate in front of the pool is glowing, and the water in it is boiling. Throw the green crystal into the pool. A black crystal rises out of the pool.

Remember the round thing you took from the fish? It's a purification tablet. Throw the tablet into the water. The black crystal is now a clear crystal. Click on the crystal; the tone it produces does not last very long at all.

Fire, Water, and Earth have now been combined. All that's missing is Air. In this case, Air takes the form of musical tones. To finish crafting the copper, you must sound the Harmony of the Spheres by playing the blue crystals.

THE HARMONY OF THE SPHERES PUZZLE (PT. 3) & MAKING COPPER (PT. 3)

Return to where you started in this room, between the two large blue crystals. You now need to sound five crystals so they harmonize and create the proper melodic chord—the Harmony of the Spheres.

Remember what Sophia was drilling Alexandria about in the Practice Room? The audio sequence that was your reward for placing the Zorkestra instruments in their proper places? It's been written down for you.

Do you know a five-letter word for Harmony of the Spheres? How about:

C - D - E - B - G

Consult the chart on the cork board and determine which note goes with which crystal. Because the clear crystal produces a tone and only sounds for a very short time, it must be the last sound in the progression—G. No other note there is labeled G on the map either.

Go to the C crystal—it's the nearer of the two by the green crystals—then follow this sequence of actions:

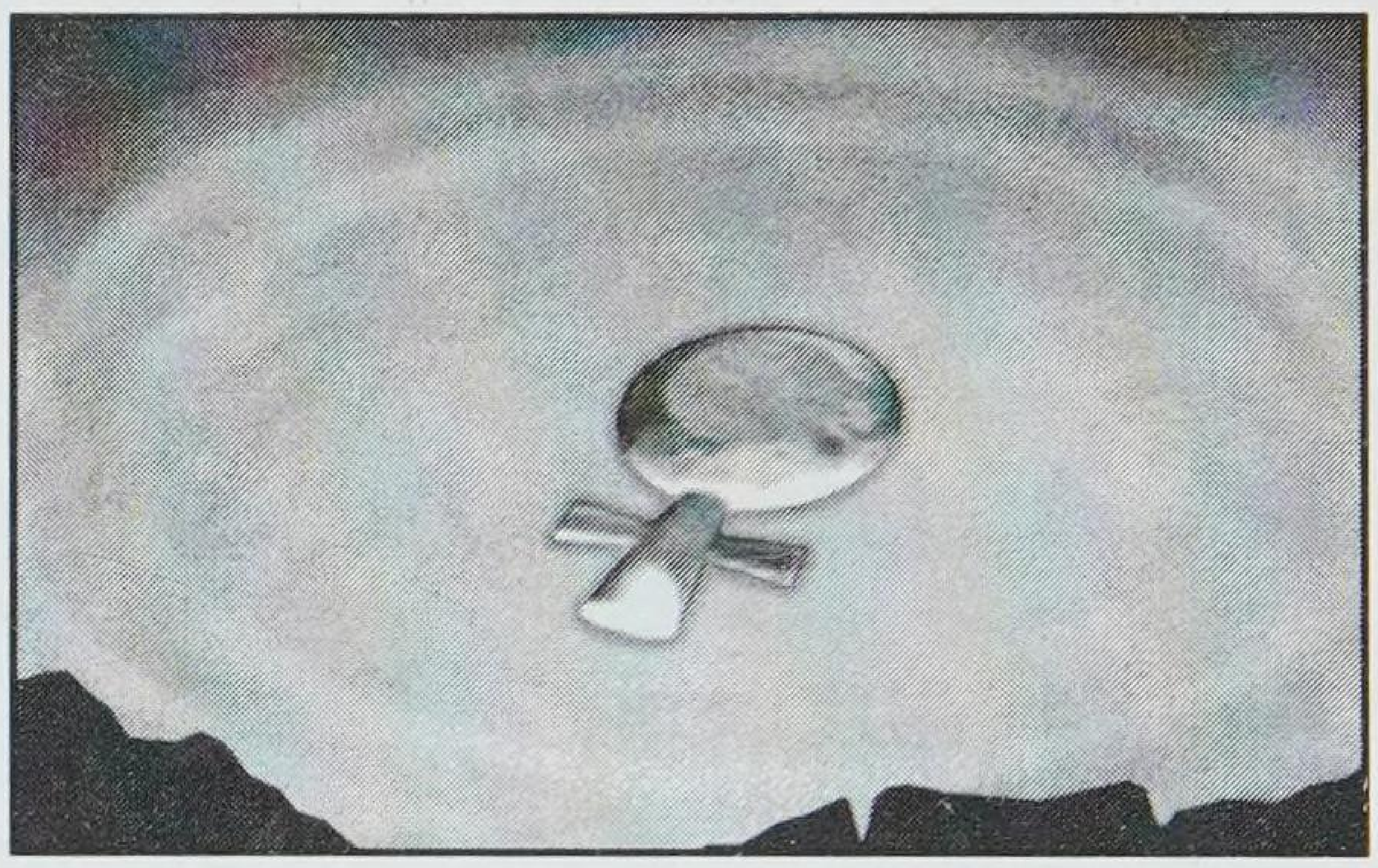
Click on C

Click on D—the second of this pair

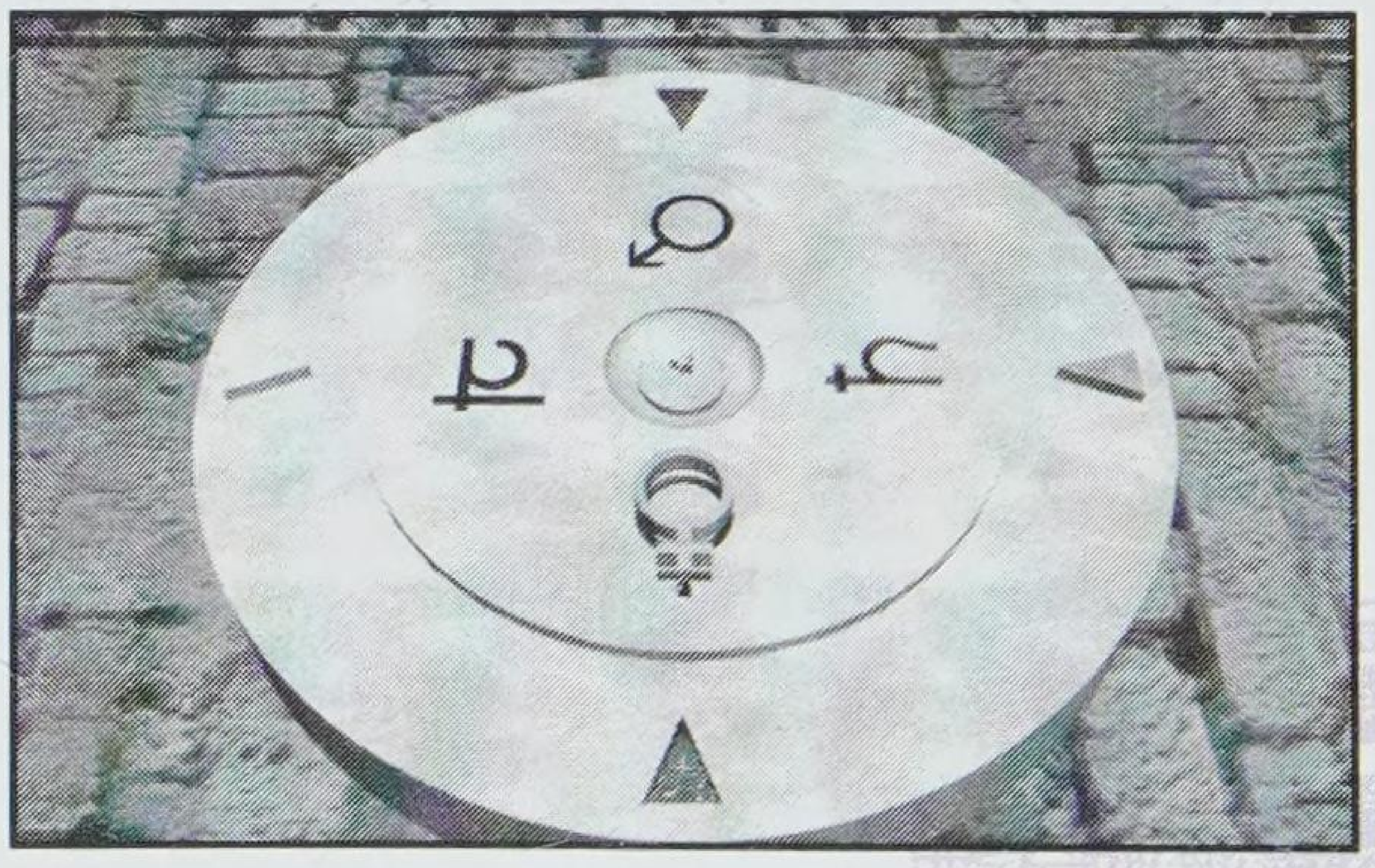
Click on E—the largest of the group of three

Click on B—the smaller of the two crystals where you entered the lab from the Submerge Room

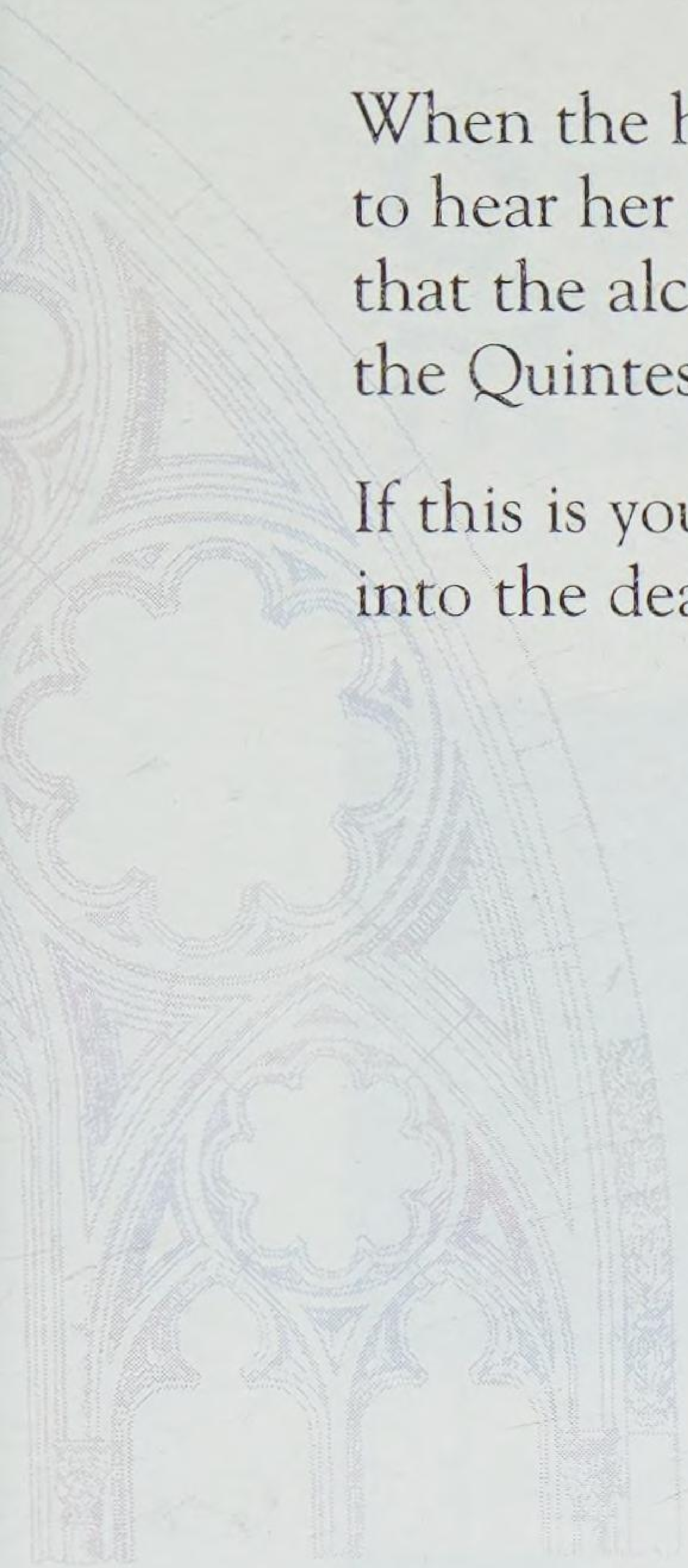
Click on G—the white crystal



The clear crystal is shattered. If you look in the pool you will discover Sophia's symbol made out of pure copper. Take the copper and you will be asked to change CDs.

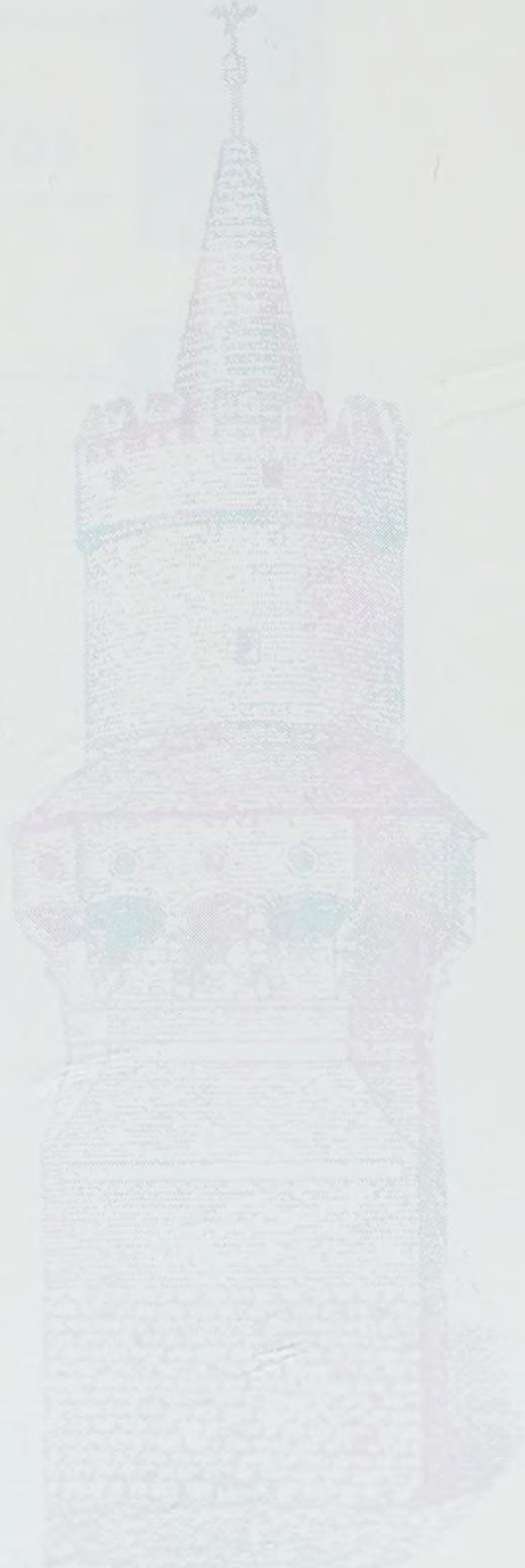


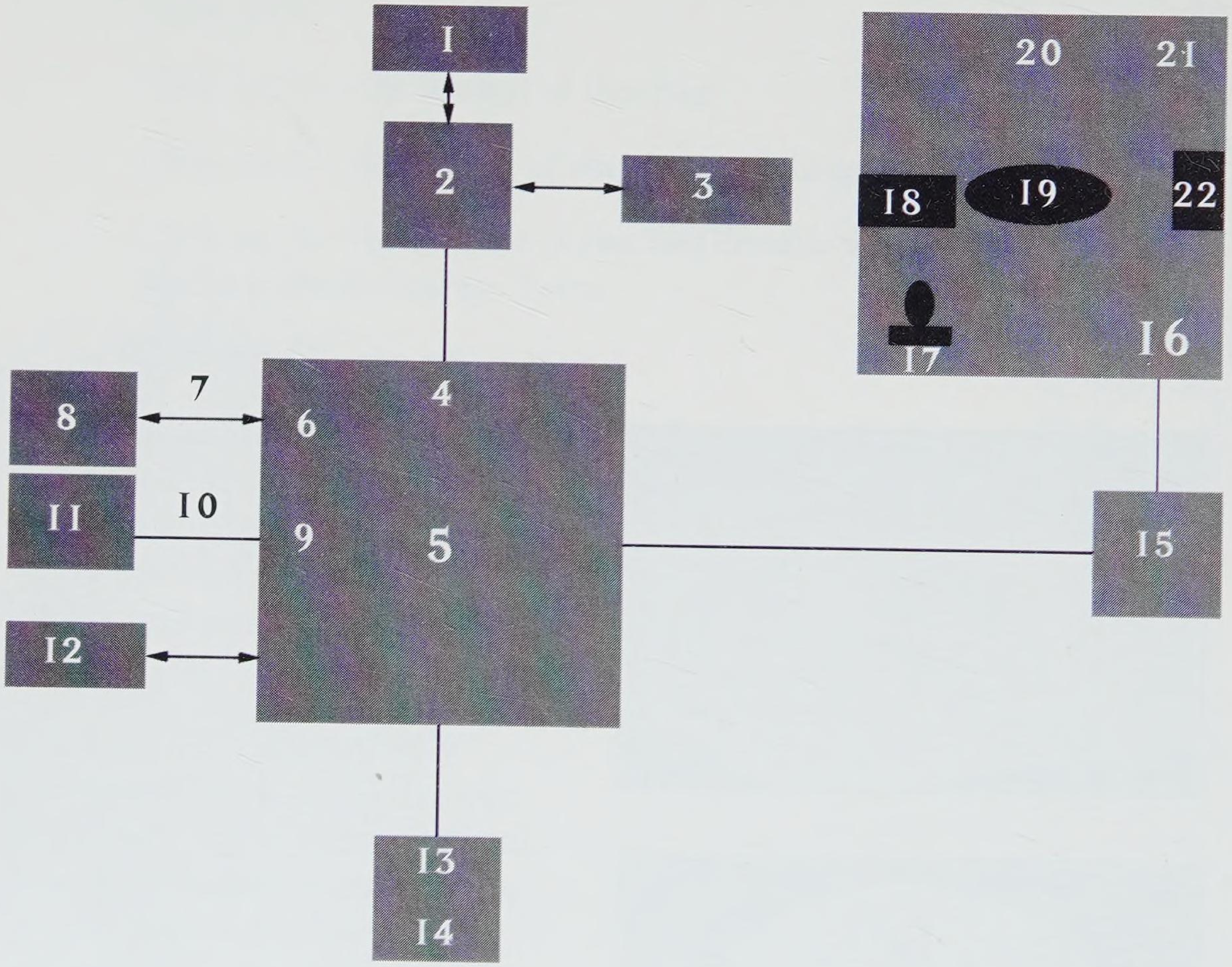
You have been dramatically transported back to the Temple of Agrippa. Place Sophia's metal into its indentation on the altar by clicking on it. The symbol will sink into the altar and central hollow will fill with blood. Click on the blood and you will see a flash back of Sophia's death at the hands of the Nemesis.

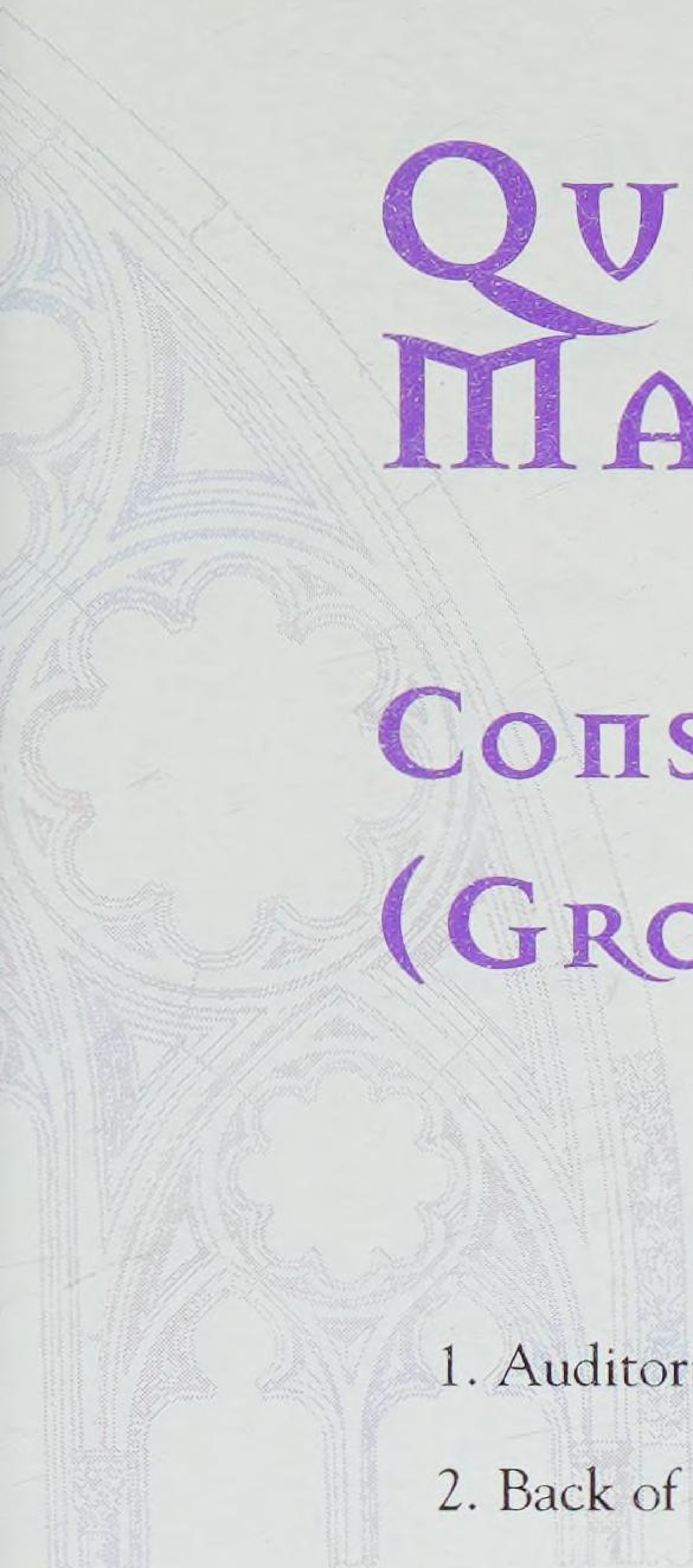


When the hallucination finishes, click on Madame Sophia's sarcophagus to hear her confession and her plea for you to find the other metals so that the alchemists can live again and complete their ceremony to create the Quintessence.

If this is your final Metal Quest, instead of the above scene, you'll walk into the deadly start of **Act III**.



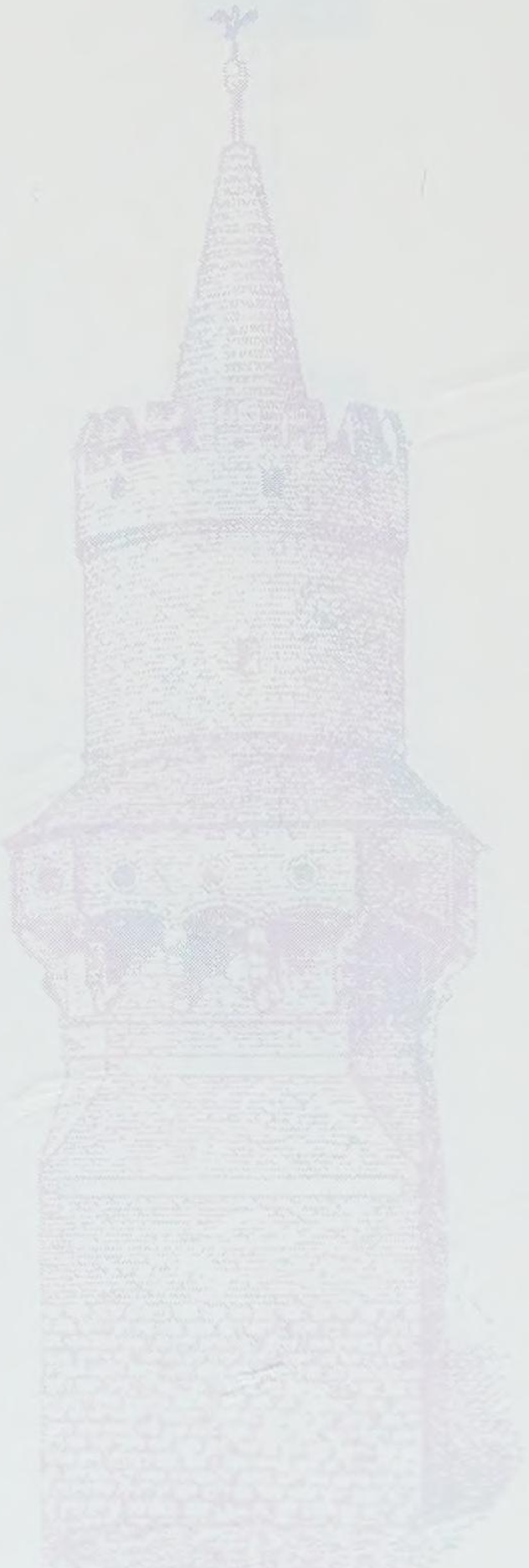


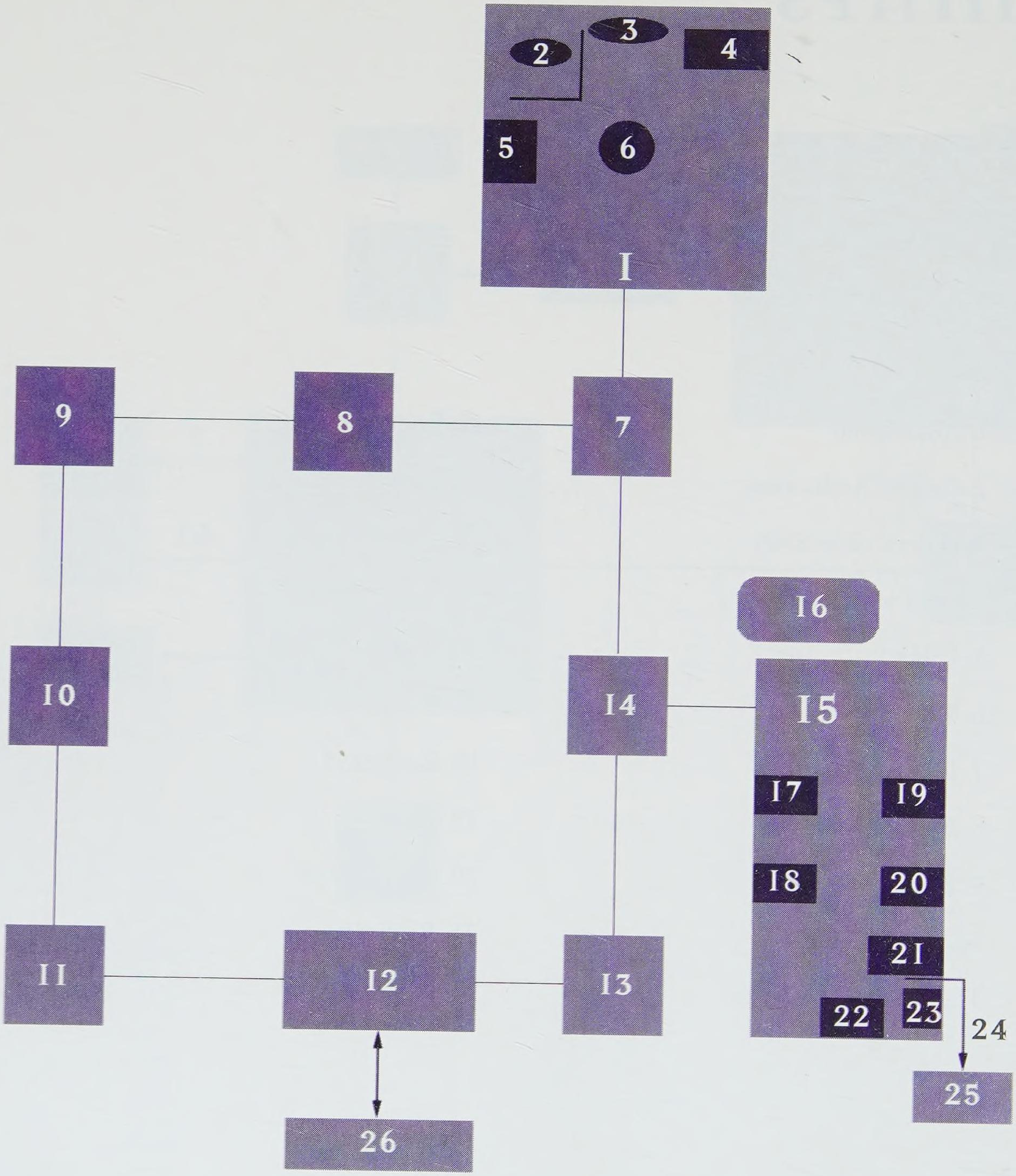


QUEST FOR COPPER MAPS

CONSERVATORY (GROUND FLOOR)

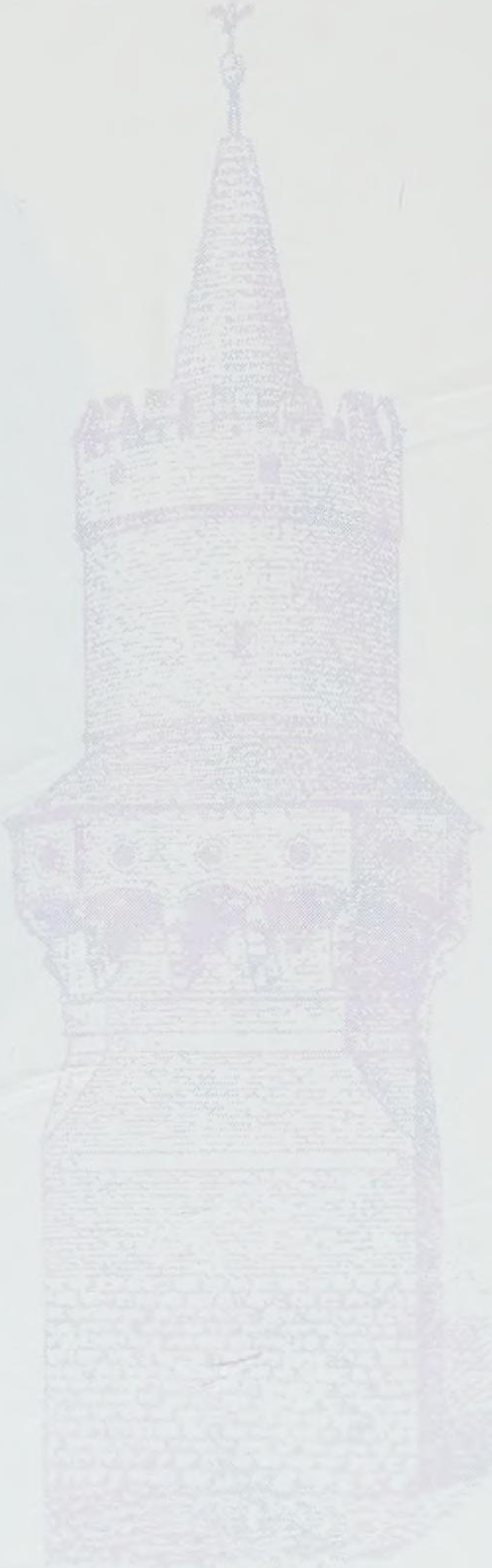
1. Auditorium
2. Back of Auditorium
3. Stairs to Box Seats
4. Door to Auditorium
5. Lobby
6. Tan Portrait
7. Locked Door
8. Boiler Room
9. Bottom of Stairs
10. (Up/Down)
11. Stairs to 2nd Floor
12. Practice Room
13. Entry
14. Locked Doors
15. Ticket Booth
16. Sophia's Office
17. Piano
18. Bookstand
19. Desk
20. Behind Desk
21. Bookcase
22. Table

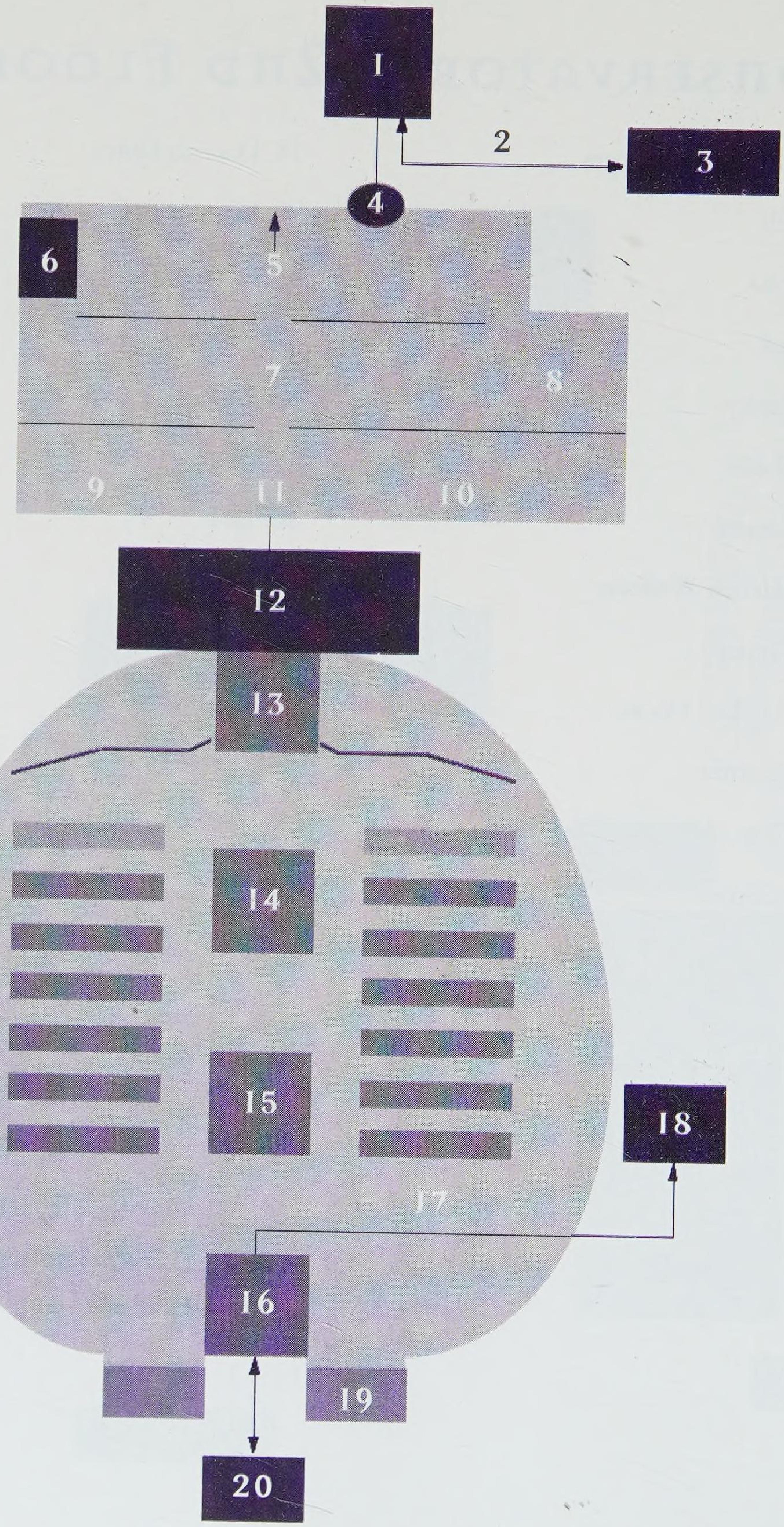



2
3
4
5
6
1
9
8
7
16
10
14
15
17
19
18
20
11
12
13
21
22
23
24
25
26

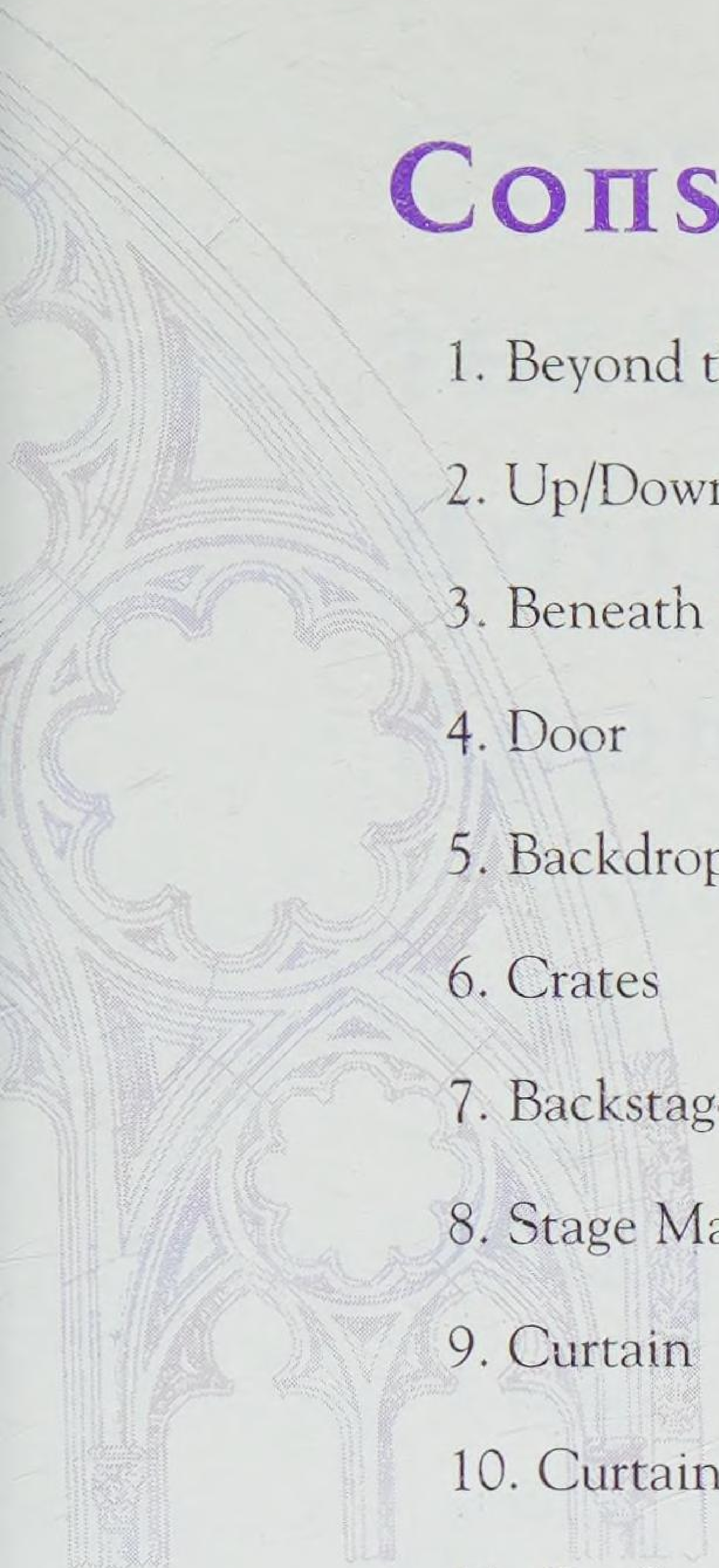
CONSERVATORY (2ND FLOOR)

1. Sophia's Chambers
2. Tub
3. Spha
4. Bed
5. Vanity
6. Chairs
7. Corner
8. Balcony Walkway
9. Corner
10. Locked Doors
11. Corner
12. Top of Stairs
13. Corner
14. Door to Dorm
15. Dormitory Entrance
16. "Cannot Enter"
17. Bed
18. Bed
19. Bed
20. Bed
21. Bed
22. Table
23. Desk
24. (Look Down)
25. Loose Floorboard
26. Stairs to Lobby

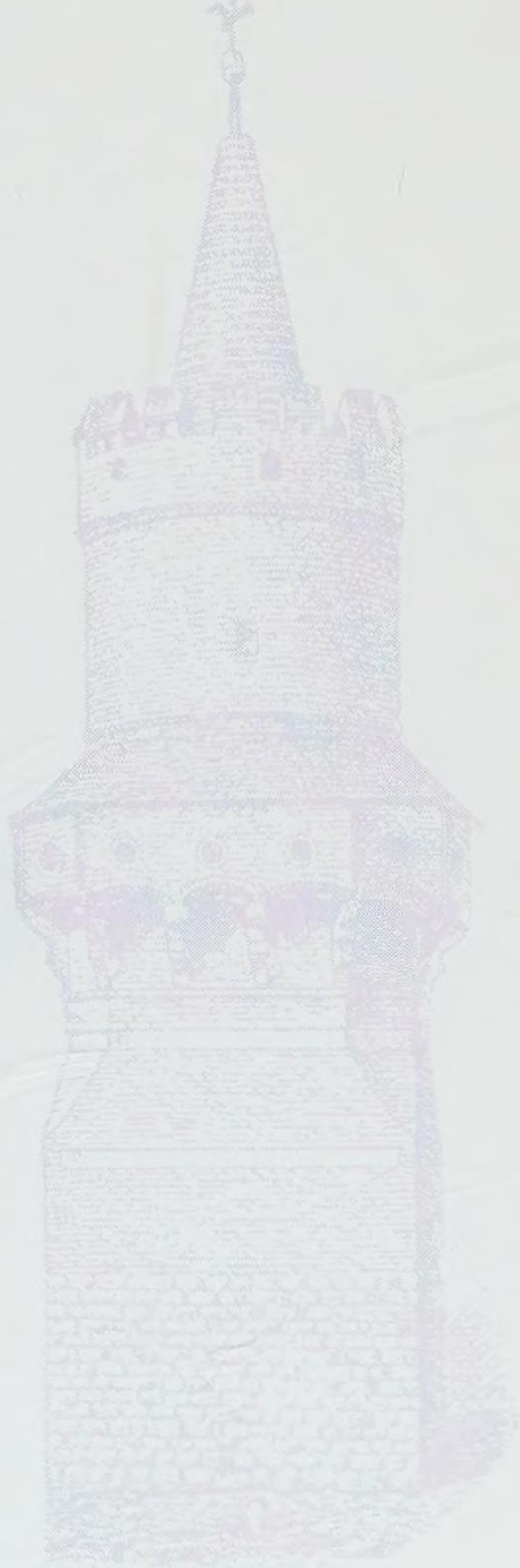


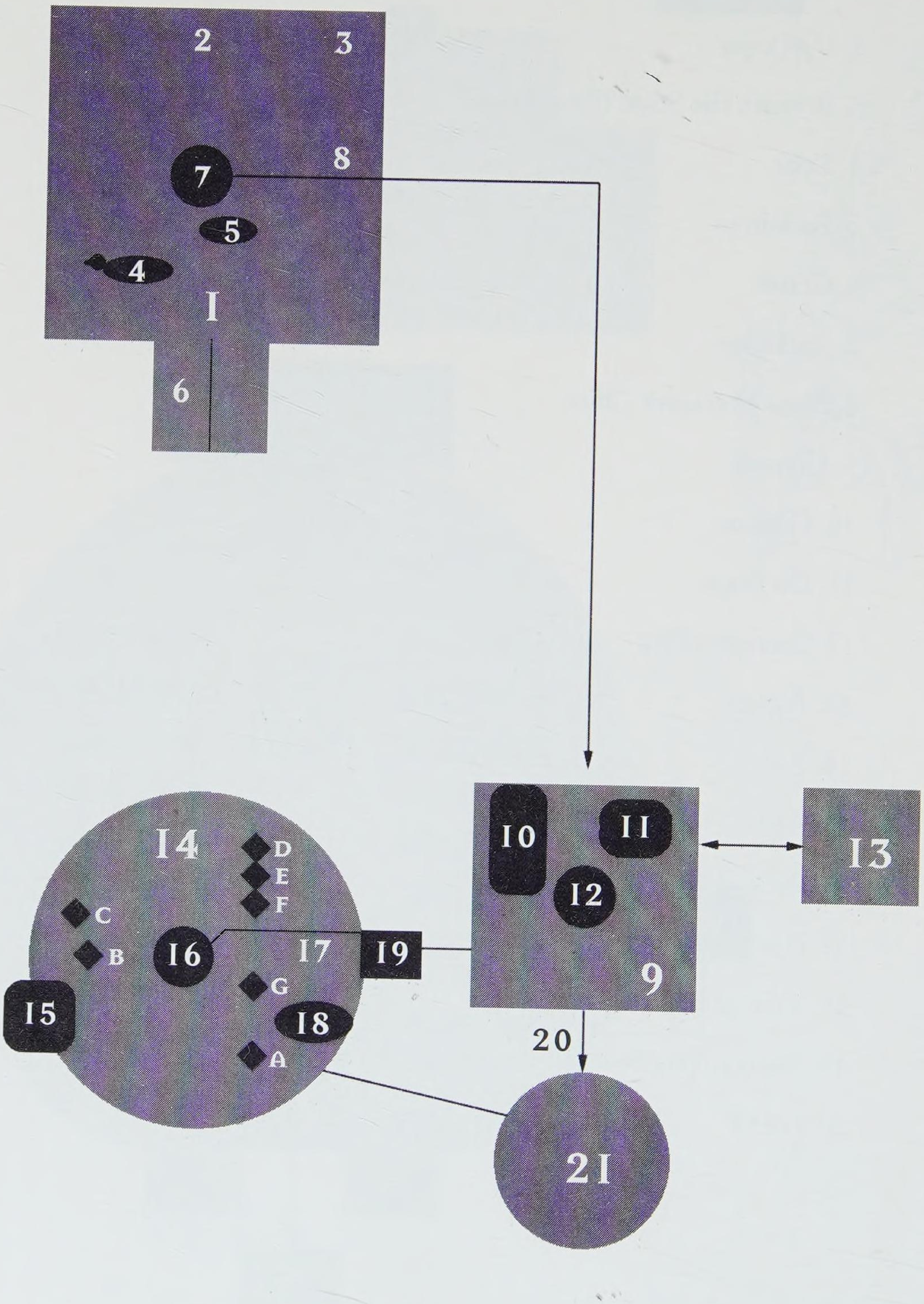


Conservatory (Auditorium)

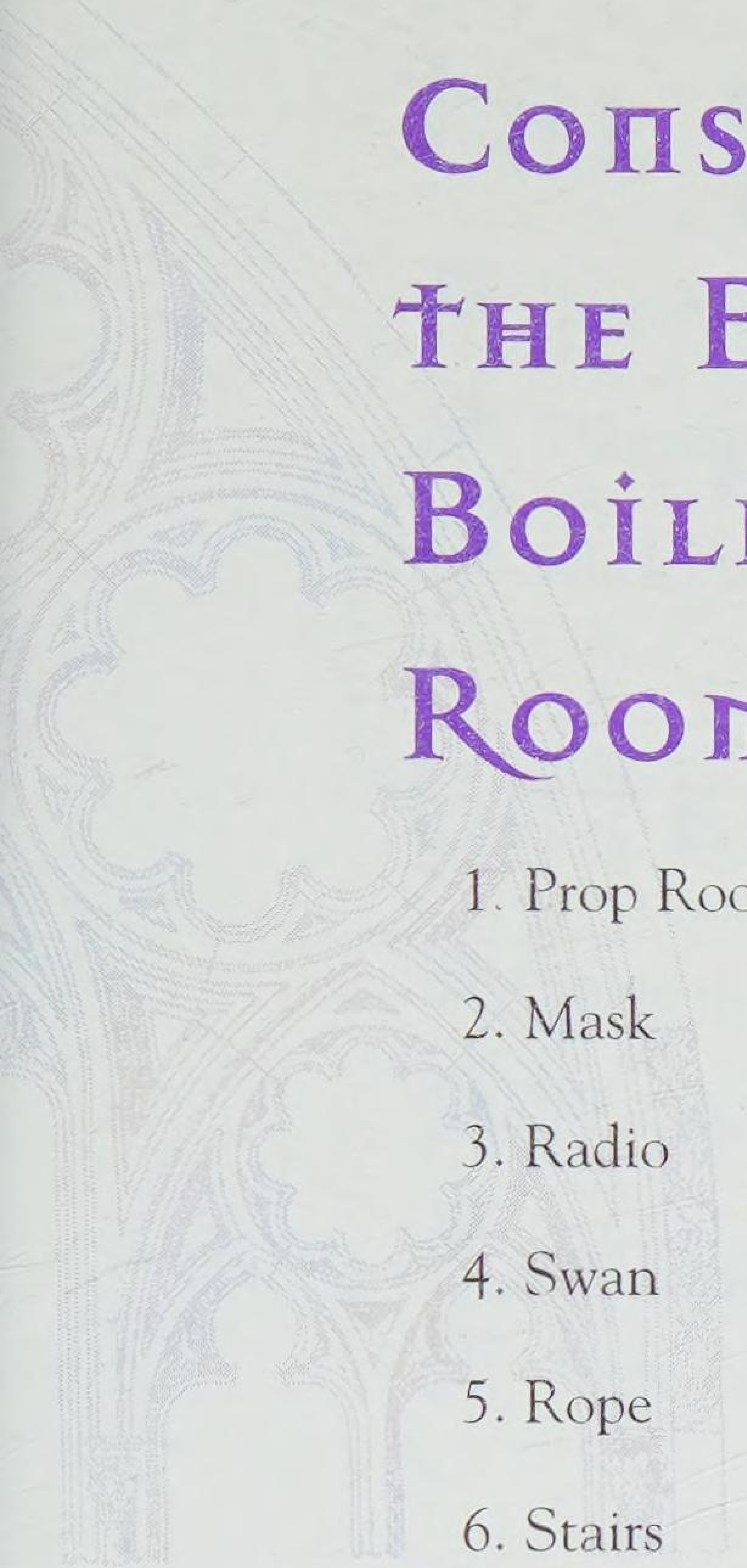


1. Beyond the Backdrops
2. Up/Down
3. Beneath the Stage (Prop Room)
4. Door
5. Backdrops
6. Crates
7. Backstage
8. Stage Manager's Office
9. Curtain
10. Curtain
11. On Stage
12. Orchestra Pit
13. Podium
14. Aisle
15. Aisle
16. Back of Auditorium
17. (Look Up)
18. View of Box Seats
19. Stairs to Box Seats
20. Lobby




2
3
7
8
5
4
1
6
14
D
E
F
C
B
16
17
19
G
15
18
A
10
11
12
9
13
20
21

CONSERVATORY: BEYOND THE BACKDROPS (PROP ROOM, BOILER ROOM, SUBMERGED ROOM, & ALCHEMY LAB)



1. Prop Room
2. Mask
3. Radio
4. Swan
5. Rope
6. Stairs
7. Drum
8. (Down)
9. Boiler Room
10. Levers & Gauges
11. Furnace
12. Pod
13. Lobby
14. Alchemy Lab
15. Green Crystals
16. Pod
17. Ape
18. Fish Statue
19. Door
20. (Down)
21. Submerged Room

PUZZLE SOLUTIONS

PRACTICE ROOM ZORKESTRA

- Click on each instrument to learn its sound
- Read the Zorkestra seating chart in the Practice Room
- Take the Zorkestra album from the bin in Sophia's office
- Play the album on the gramophone
- Connect the instrument sounds with their names
- With the seating chart as a guide, place the instruments in their proper orchestral sections

THE DESK LAMP PUZZLE

- Take the tuning fork from the box in Sophia's office
- Place the tuning fork in the tuning fork holder on the piano
- Click on the tuning fork
- Play the piano until you hear something drop
- Take the key from inside the piano
- Place the key in the hole in the lamp
- Pull the lamp cord
- Read the information on the desk blotter

THE MARQUEE POSTER PUZZLE

- Examine the torn poster in the lobby
- Take the last poster from the book on Alexandria's bed
- Click Alexandria's poster on the lobby torn poster

ENTERING THE AUDITORIUM

- Solve the Marquee Poster Puzzle
- Take the ticket at the ticket booth
- Click the ticket on the Auditorium doors
- Enter the Auditorium

ORCHESTRA PIT PUZZLE

- Take the debut album from the bin in Sophia's office
- Play the debut album on the gramophone
- Listen to Zorkestra "Lights Up" tune on the album
- Enter the auditorium after viewing Alexandria's debut
- Go to the podium and take the baton
- Conduct the invisible orchestra in the "Lights Up" tune. Remember the order the instruments played:

  Popperkeg
  Nambino
  Popperkeg
  Wertmezer
  Violin

  Also remember the seating chart

THE BACKDROPS PUZZLE

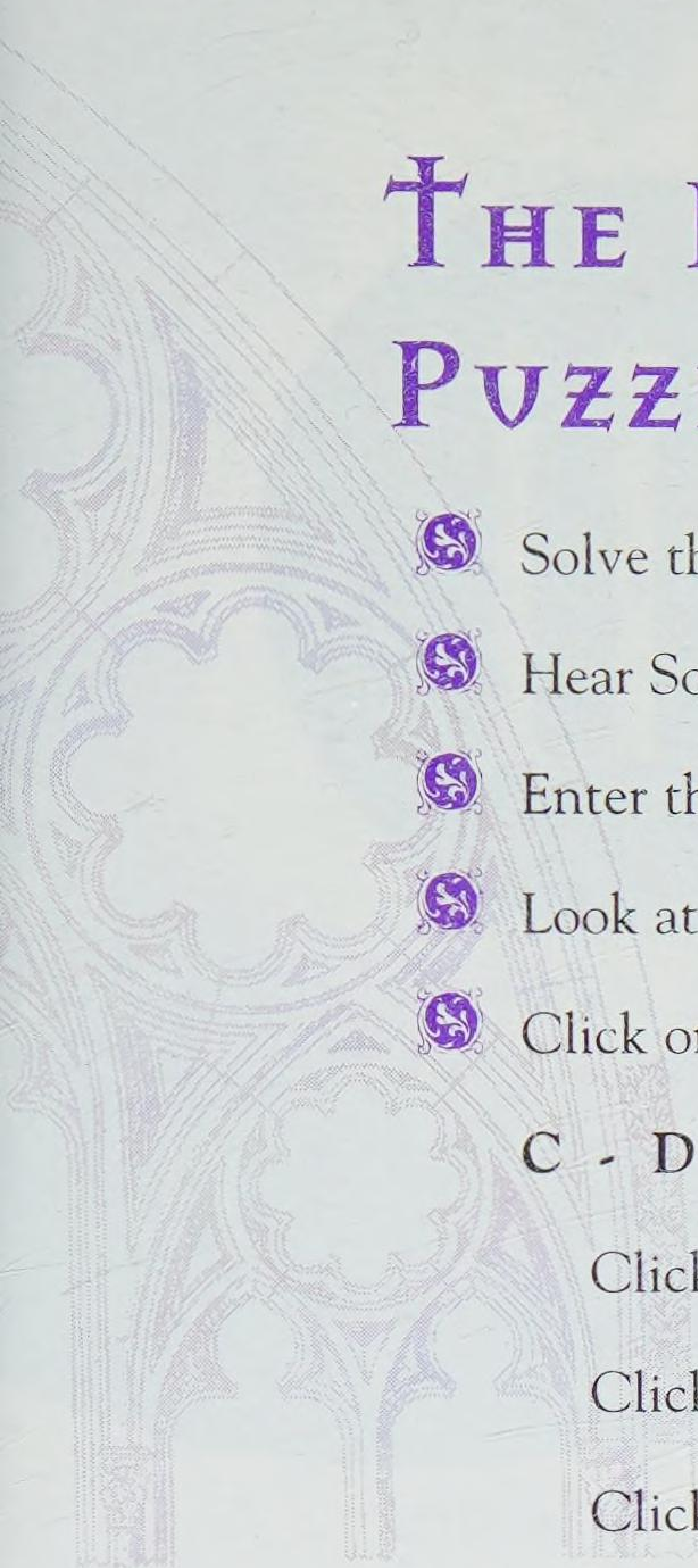
- Look at the door (hole) at the right side of the grotto backdrop
- Look at the drawings of backdrops in the stage manager's office
- Start backdrops controller
- Raise backdrops 2 - 3 - 4 - 6
- Walk through the doors in the backdrop

ENTERING THE BOILER ROOM

- Solve the Backdrops Puzzle
- Go downstairs to the Prop Room
- Use the crank on the swan
- Jump onto the drum

ENTERING THE ALCHEMY LAB

- Enter the Boiler Room
- Take the locket at the edge of the catch basin
- Jump in the water
- Take the locket on the floor of the Submerged Room
- Click on the submerged door



THE HARMONY OF THE SPHERES PUZZLE

- Solve the Practice Room Zorkestra puzzle
- Hear Sophia drill Alexandria about the Harmony of the Spheres notes: C-D-E-B-G
- Enter the Alchemy Lab
- Look at the tone locations on the corkboard map
- Click on the blue crystals in this order:

C - D - E - B - G

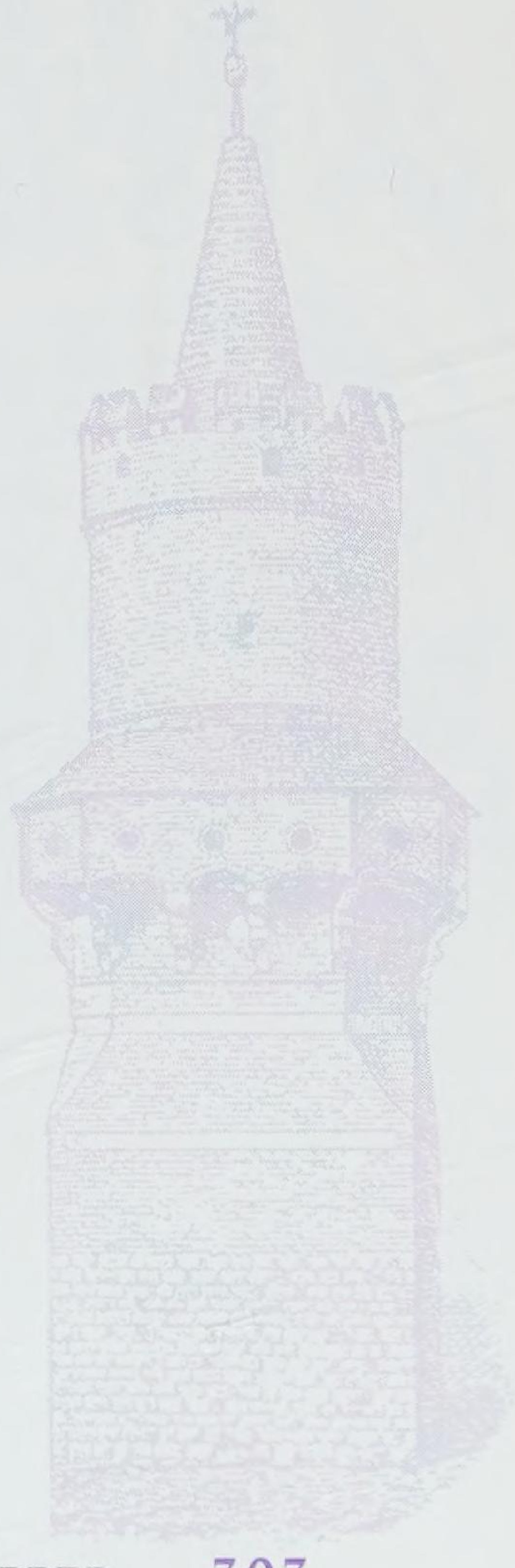
Click on C— the nearer of the two by the green crystals

Click on D—the second of this pair

Click on E—the largest of the group of three

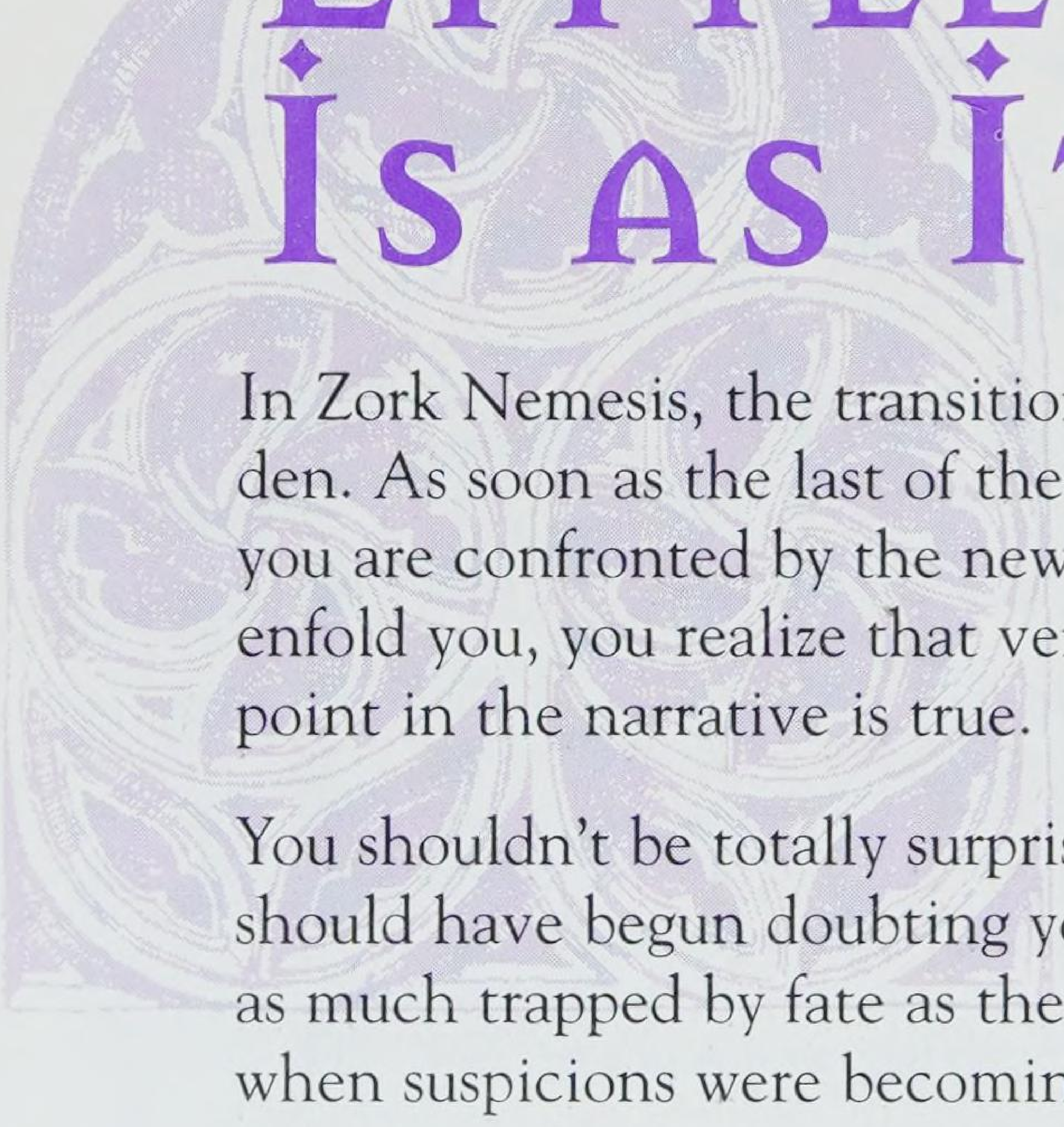
Click on B—the smaller of the two crystals
where you entered the lab from the Submerged Room

Click on G—the white crystal



Act III

Very Little Is as It Seems



In Zork Nemesis, the transition from **Act II** to **Act III** is abrupt and sudden. As soon as the last of the pure metals is returned to the temple altar, you are confronted by the newly revived circle of alchemists. As events enfold you, you realize that very little of what you have learned to this point in the narrative is true.

You shouldn't be totally surprised by the revelations presented; you should have begun doubting your "friends" by now. But your character is as much trapped by fate as the others. Helping the four alchemists, even when suspicions were becoming certainties, was inevitable.

Act III is called the *endgame*. The final set of events and puzzles between the character and final goal—and between you and the game's completion—is placed into motion. There is no turning back; players and characters are trapped in the narrative rush to complete the story, to reveal and untangle all remaining mysteries, and to discover how the story concludes. And *why*.

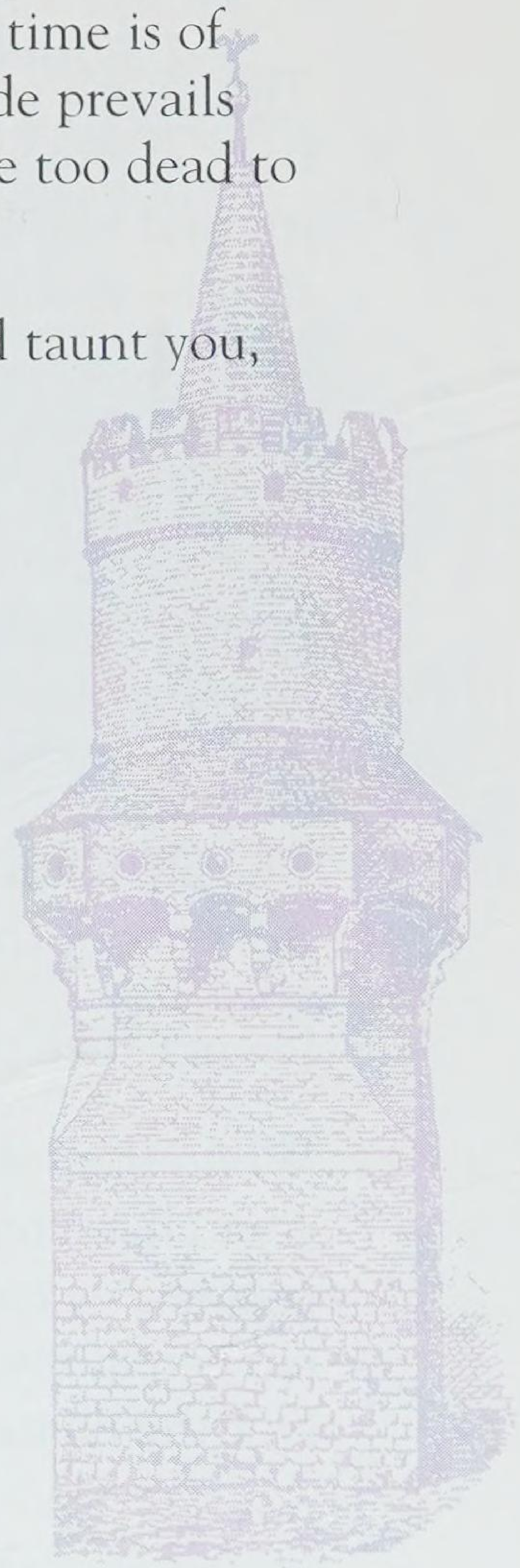
FROM THE ZORK NEMESIS DESIGN DOCS

"In **Act III***, the player…is searching for the Nemesis' and Alexandria's metals so that they can be brought back to the Temple for the endgame. [It]…leads the player into the Nemesis' inner sanctum. Here the player discovers the Nemesis' story and motivations.*

The good guys are really bad; the bad guy is truly anguished. Dead is only a physical state, and, like all metals in alchemy, may be transformed."

This is a very short act. The stars are in their proper alignment and an eclipse is beginning. Although there were only occasional problems with time limits before, time is of critical importance here. Take too much time and the bad side prevails for all of eternity. Your character will follow them, but will be too dead to appreciate anything.

Evil, triumphant, will look you directly in the eye, smile, and taunt you, "Say good-bye. What a loser!"



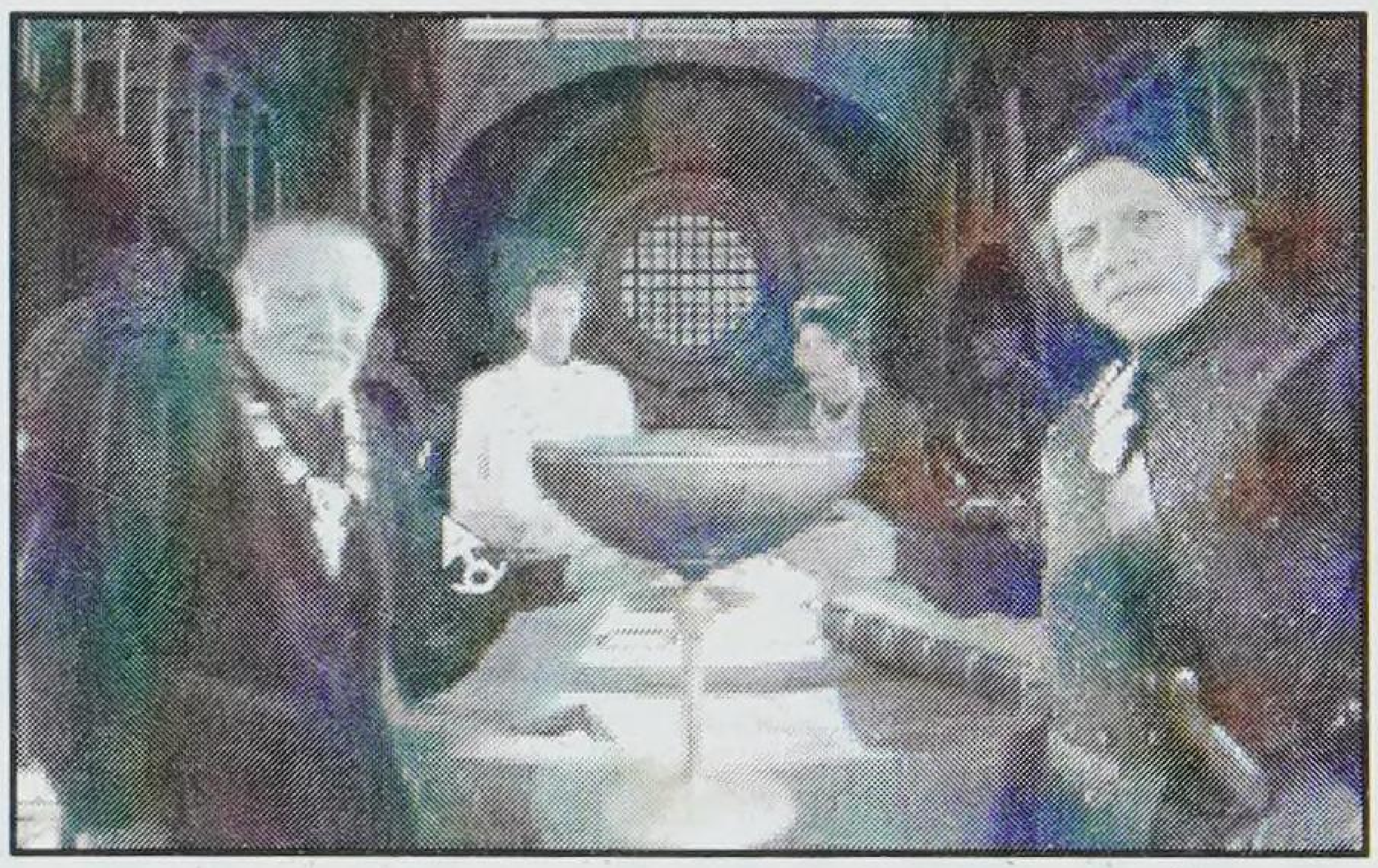
WHAT'S AHEAD

- Learning the truth behind what really happened
- The Nemesis revealed
- Entering the Underground Puzzle
- Finding Alexandria
- Creating the Quintessence Puzzle
- Defeating the Alchemists Puzzle

USEFUL ITEMS

Object:	Location:	Use:
Lucien's ring	Given by Lucien in Temple	Open courtyard fountain Combine with Alexandria's ring
Alexandria's ring	Underground Temple	Combine with Lucien's ring
Combined rings	Made in Underground Temple	Raw material for Quintessence
Wand	Altar column	Complete the Quintessence creation
Quintessence	Made in Underground Temple	Defeat the four alchemists

CRITICAL PATH



The fourth and final metal has been returned. Instead of returning and placing the last of the metals on the altar, you are greeted there by the entire circle of alchemists clustered about the altar waiting for you. The four look quite pleased—you have been successful in your quests and their Great Work has been crafted. In front of you is a golden cup, a **chalice**.

The alchemists offer you the Elixir of Eternal Life. Remember the old story about things seeming too good to be true? They usually are.

Do not take the chalice. If you do, you will die.

When their wheedling is unsuccessful, the alchemists finally admit that your character has been their dupe all along. Their goal has not been to restore Alexandria and Lucien to life at all—it is to complete their original ceremony. That ceremony demands a blood sacrifice. Whose blood? Not the character's—you're not invited to participate.

First, it's payback time. The alchemists magically conjure up Nemesis for his eternity of torture. As the Nemesis begs you to help *him* now to find Alexandria's body and keep her from being sacrificed, Madame Sophia summarily commands Lucien to shut up. Now it is confirmed that Lucien is the Nemesis.

So, nothing is as it has seemed. The alchemists have never intended to bring Alexandria and Lucien back to life because their Great Work will only be completed when they sacrifice Alexandria. Alexandria had been conceived, born, raised, and specially educated for one purpose—to die on the altar during a special eclipse.

Lucien cannot escape the alchemists' hold on him. In desperation, he tosses you his ring to help you find Alexandria's body. The four don't care if you do or not—the second sacrifice will be the death of Alexandria's pure spirit.

The ring Lucien tosses to you transports you outside of the temple to the northern cloister. Click on the ring and you will see the true events of the day the alchemists died. Most horrifyingly, Malveaux—Alexandria's kindly father—is the one who plunged the sacrificial knife into her body. As the bloody scene ends, Lucien is screaming and his voice changes into that of Nemesis.

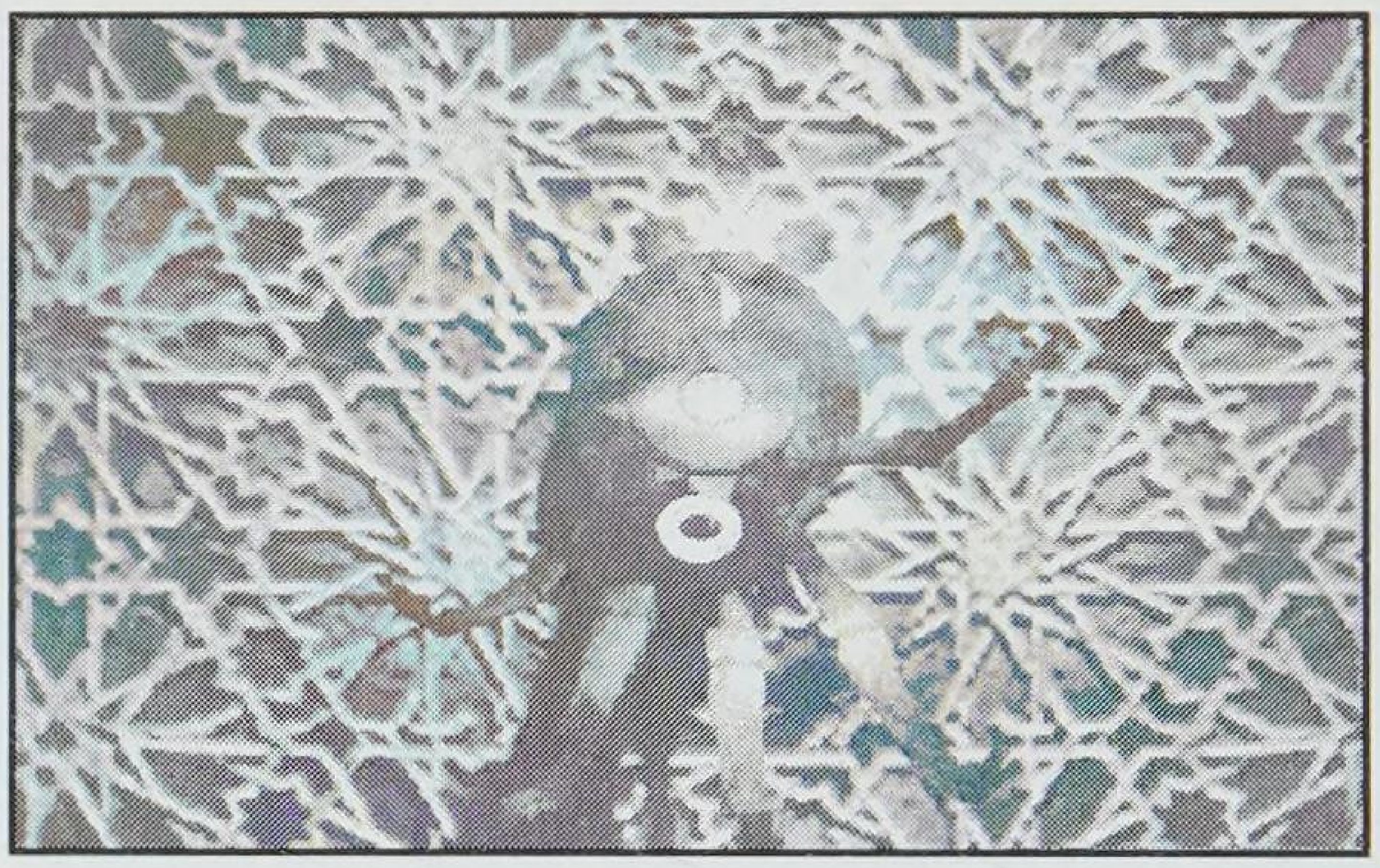
NOTE:

By now, you have successfully returned the metals to the the four alchemists who are now revived in spirit. For their bodies to be brought back to life, Alexandria's pure spirit must be sacrificed at the altar just as her body already was.

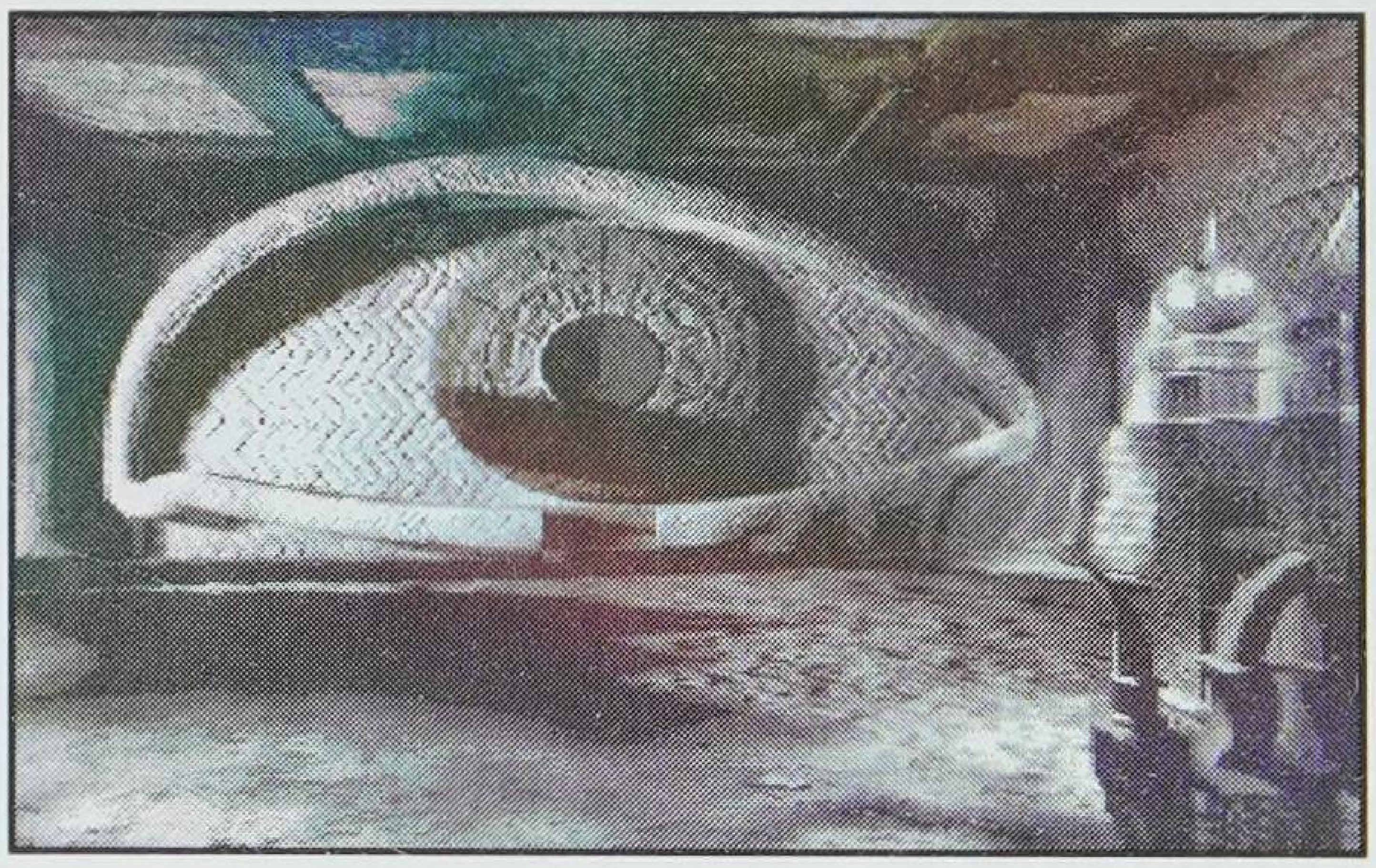
You must stop the ceremony. If you are successful, Alexandria and Lucien might yet be saved and the Circle of Four defeated. If you fail, Alexandria and Lucien will never be reunited and the Circle of Four will possess the greatest power in the universe...

Entering the Underground

Ring in hand, go to the courtyard fountains and look at the one on the left. The water is off and you can see the metal hand. Click Lucien's ring on the hand—the fountain opens; and stairs lead down.



You have now gone underground and are beneath the Temple. Decayed replicas of the courtyard fountains flank you on either side. In front of you is a great stone eye—it's your only way forward. You have no way to go back above without creating the Quintessence.



Move Forward to the portal. Look left and you'll see a sign for the old highway that the design document notes.

Look to the right of the eye. There's a large stone tablet that should be read. It contains the final clue to the creation of the Quintessence—joining Lucien's and Alexandria's rings:

> *...for power without love can only bear the fruits on infamy. Love is the final catalyst to open the secret of alchemy.*

Follow the eye-way and continue forward. As you go, something that looks like an infinity sign appears in front of you. It is the symbol of the Quintessence, the interlocking of two rings. One ring is silver, the other gold.

The ring that Lucien, the Nemesis, gave you is gold.

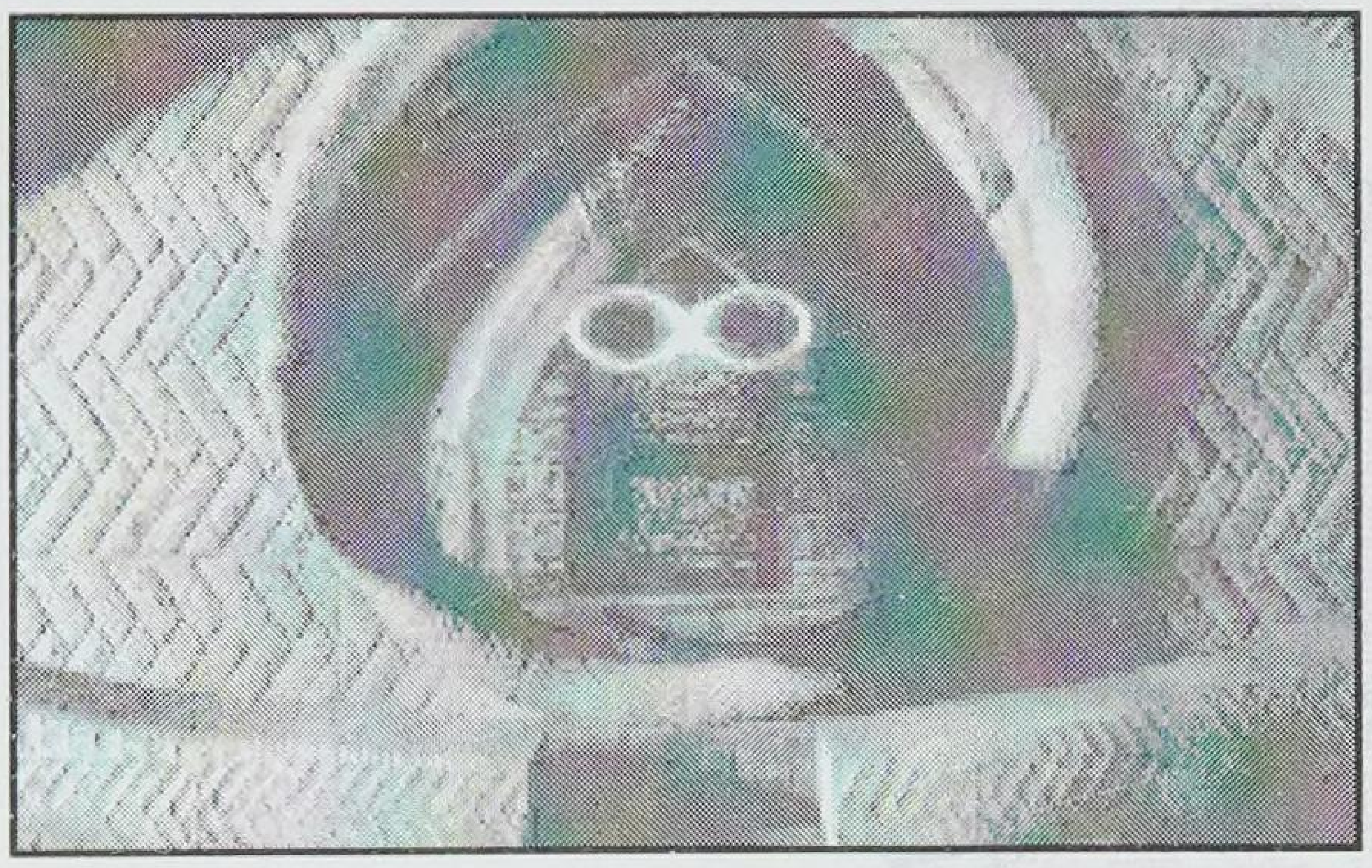
Your journey through the eye ends in a circular room, the Inner Chamber of the Temple of the Ancients, buried deep beneath the Temple of Agrippa.

FROM THE ZORK NEMESIS DESIGN DOCS

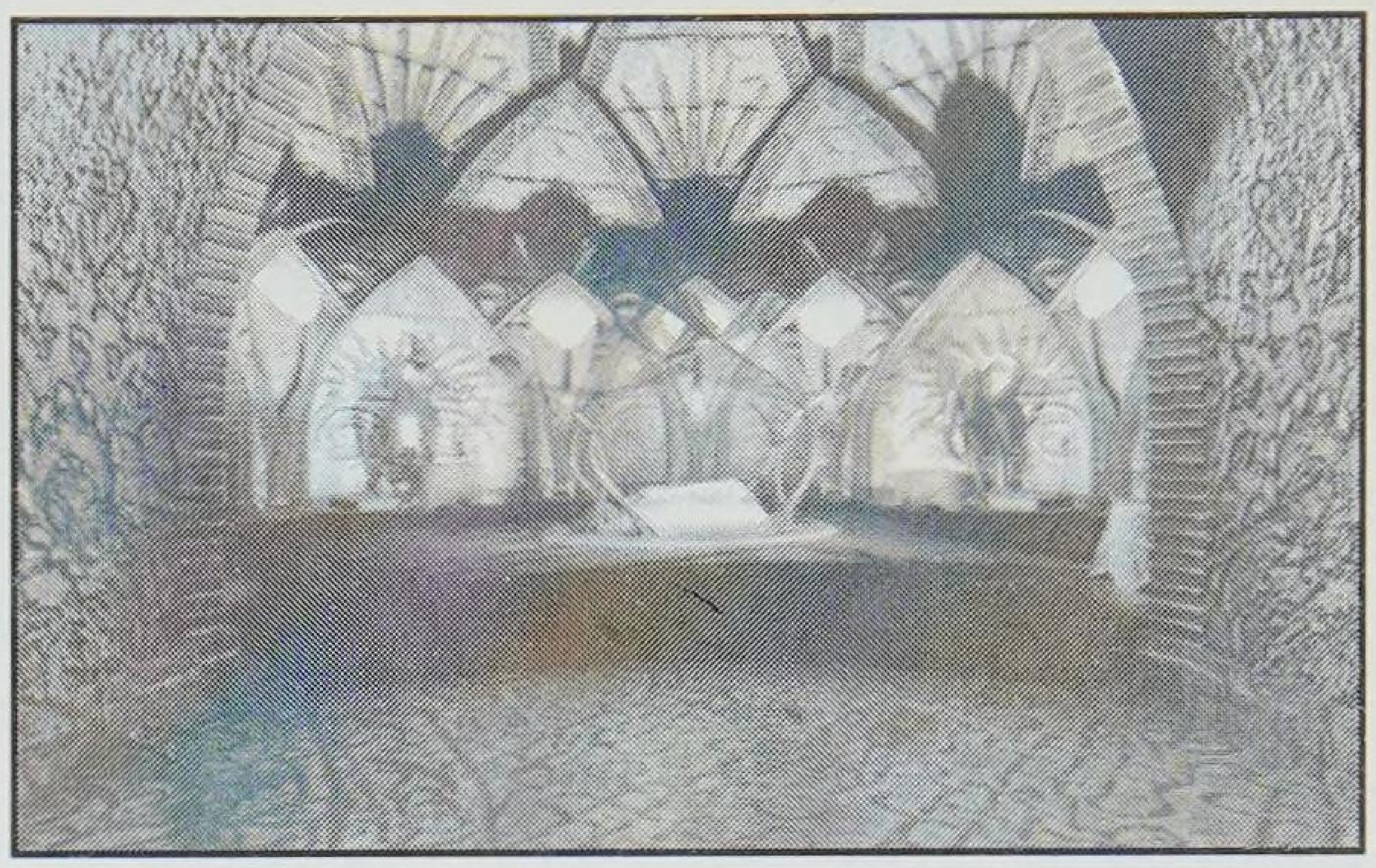
"RETURN TO THE GUE

Except for the fountain, everything has changed. Instead of the smooth stone masonry of the Temple, the player is surrounded by the rough rock of a natural underground tunnel. The flagstones beneath her feet have been replaced by uneven cobblestones that are cracked and covered with moss. Although she doesn't know it, she is in a branch of the GUE underground highway that was sealed off more than 300 years ago. A carved stone in the roadway reads, Mile 735, Southern Highway. 666 GUE.

Except for the Nemesis, no one has visited this place in centuries."



Don't touch anything yet. Move around the room to get a feel for where things are. You'll find four statues placed around the chamber, and an ornate altar in the center. Each statue has a wedge-shaped symbol next to it representing the alchemical element with which it's associated.



The statues and elements are:

Demon	Water
Snake	Earth
Dragon	Fire
Elephant	Air

On the altar is a body—it's Alexandria.

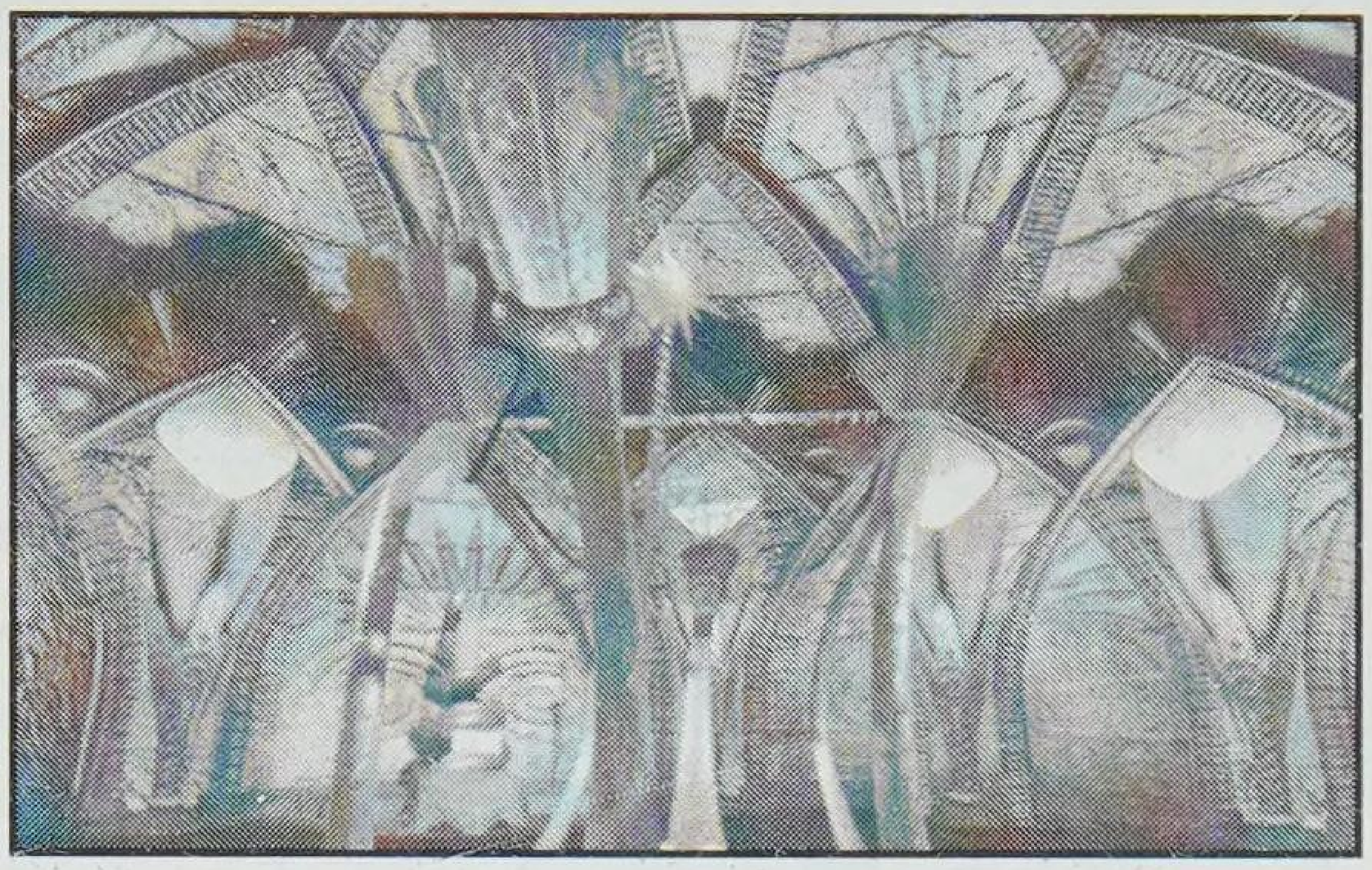
note:

Finally we see the ultimate reason for those symbols you came across in the first act. They were to prepare you for this chamber, Zork Nemesis' penultimate puzzle.

From any place other than in front of the elephant statue, if you face the altar and look up, the chamber will begin rocking and breaking up due to earthquakes. Great powers are being unleashed, and the quakes are among the obvious side-effects.

Finding the Wand

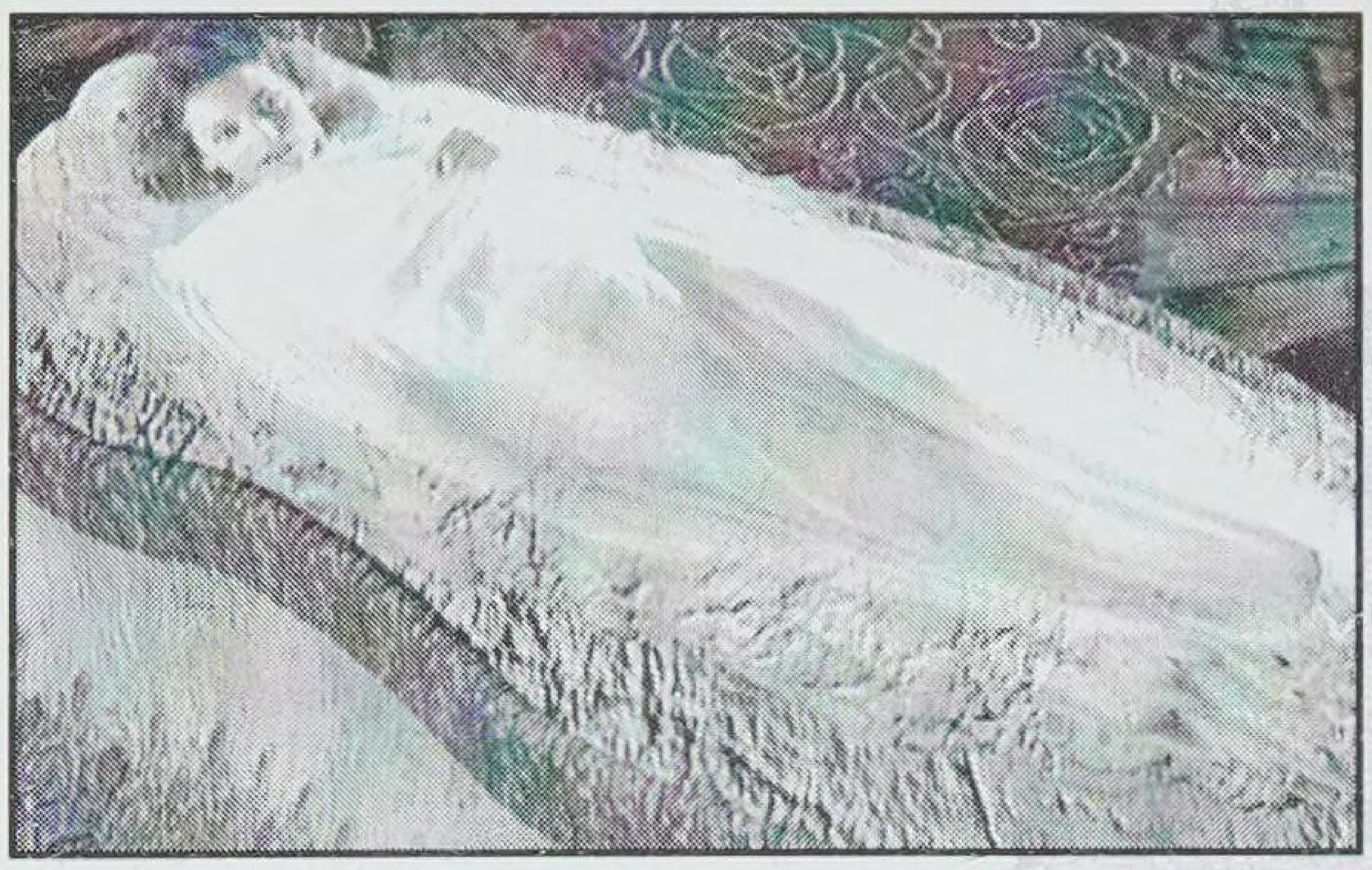
Face the altar from in front of the elephant. Follow the forward cursor. One of the altar's curved columns begins to crack and fall, revealing an object. It's a wand. Take it.



Finding Alexandria

Move to the front of the demon statue. This is the only spot from which you can get to Alexandria. From now on, the rest of the game will not wait for you; everything you do has to be performed quickly and efficiently.

Move closer to the altar. It becomes obvious that there is a body on the altar looking like an Egyptian mummy. Click on the body—it begins to burn, revealing Alexandria covered by a thin piece of cloth. She sits up, gazes directly at you for a few moments, then morphs back into a shrouded corpse.



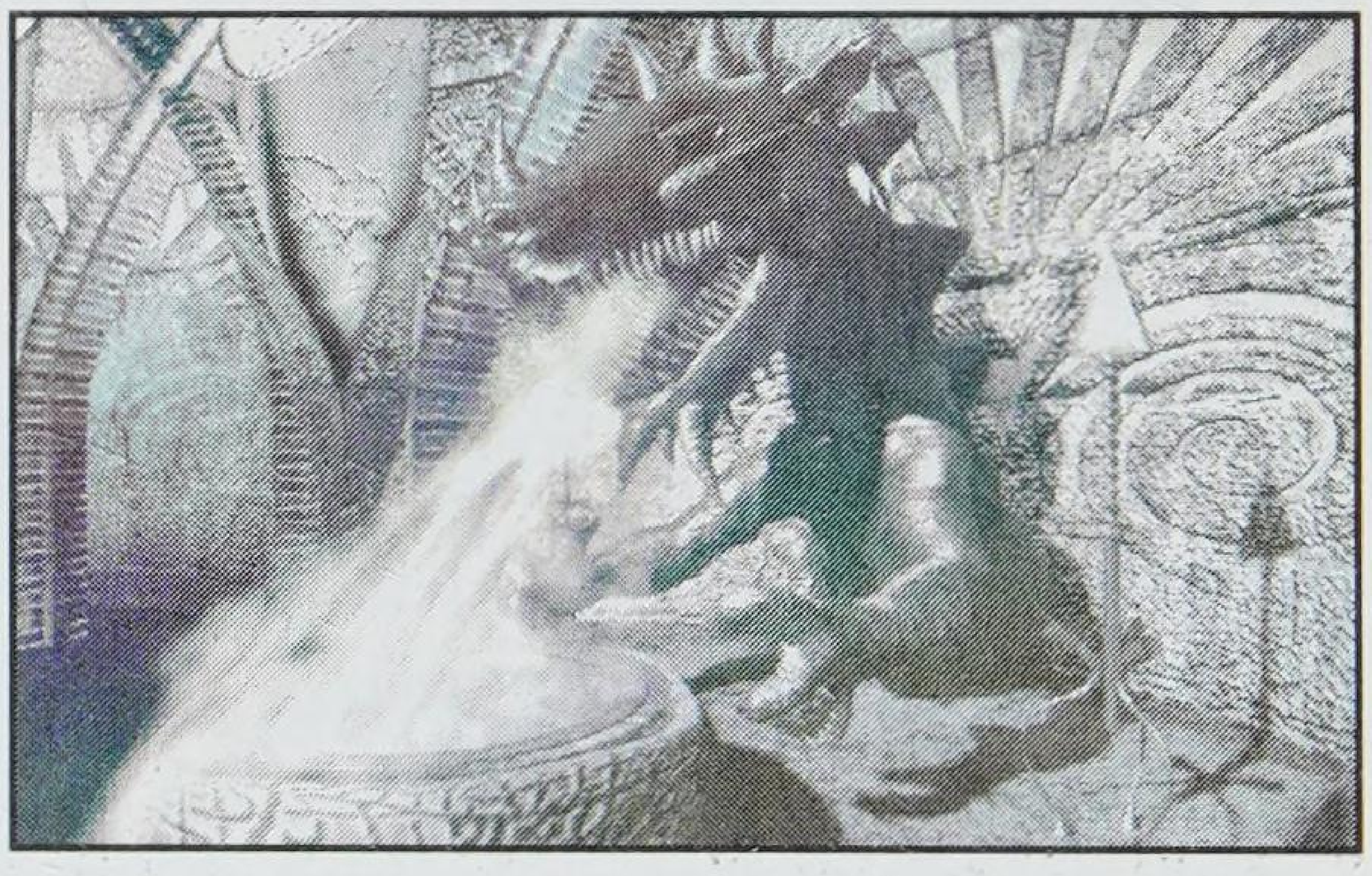
CREATING THE QUINTESSENCE PUZZLE

Alexandria's ring appears on top of the body. It's a silver ring. Click Lucien's ring on Alexandria's ring. Your cursor shows two rings, and you begin to hear cracking and rumbling.

It's time for the final forging of the Quintessence. The four alchemists are beginning their final ceremony, the eclipse is nearly full, and time is in short supply. The rings must be combined with the four alchemical elements in the correct order.

FIRE

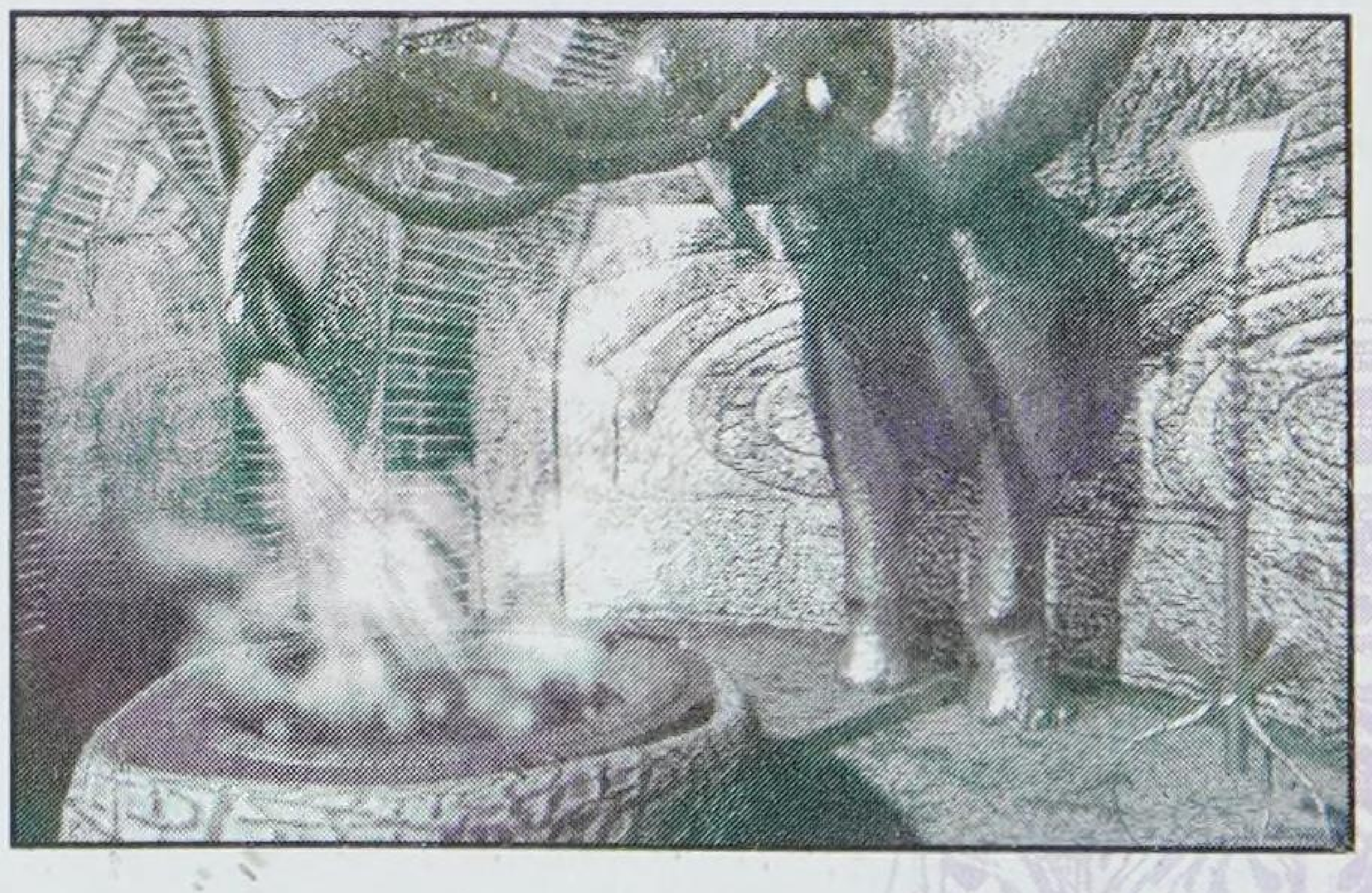
Go to the dragon statue. Place the rings in the bowl in front of it. Click either on the dragon's eye or on the Fire symbol next to the statue. Flames whoosh out and melt the rings. At once, take the metal from the bowl.



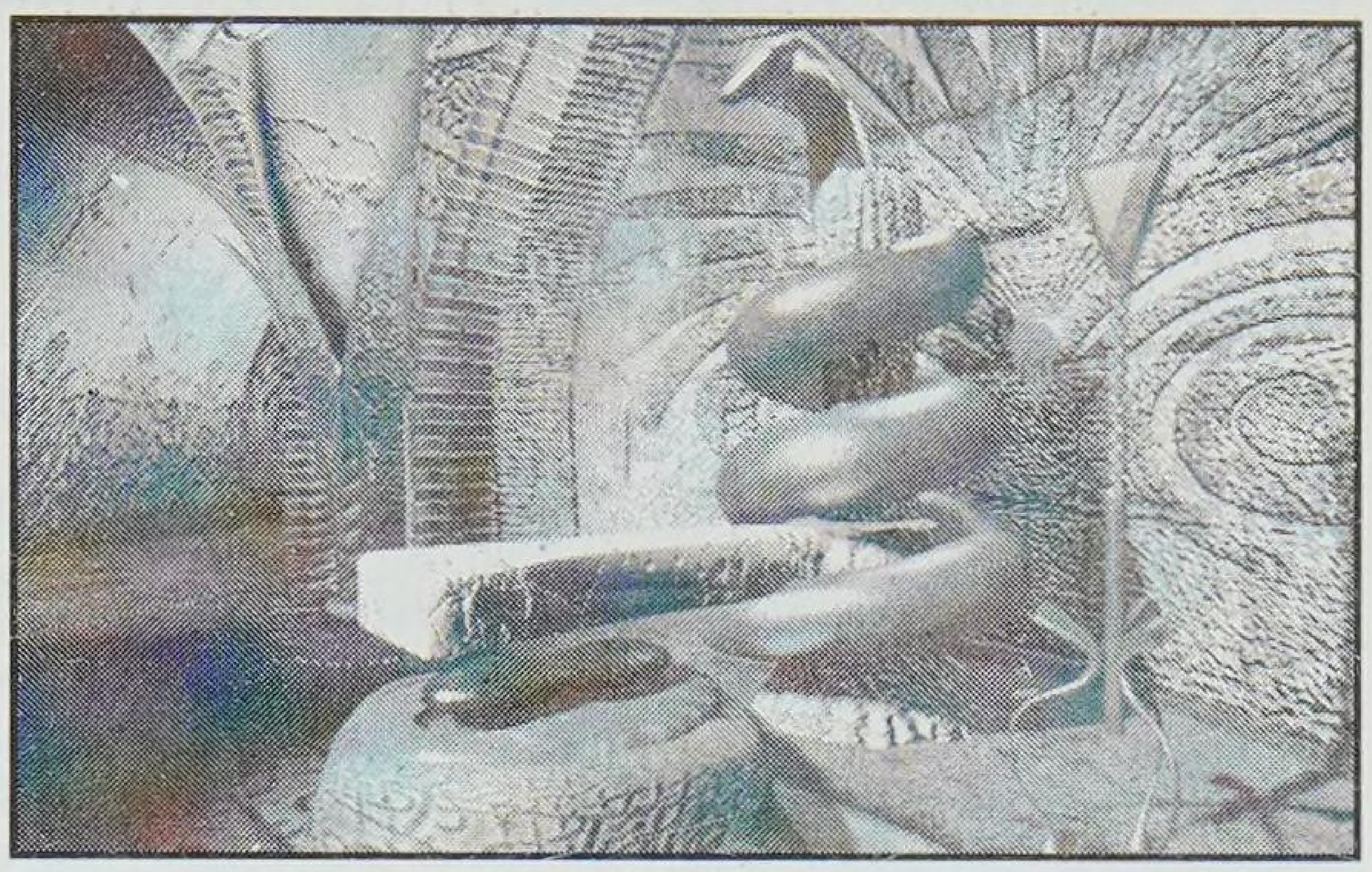
AIR

Go to the elephant statue. Put the metal in the bowl next to the statue. Click on the Air symbol and the statue comes to life, blowing air on the metal to cool and quicken its spirit.

At once, take the metal.

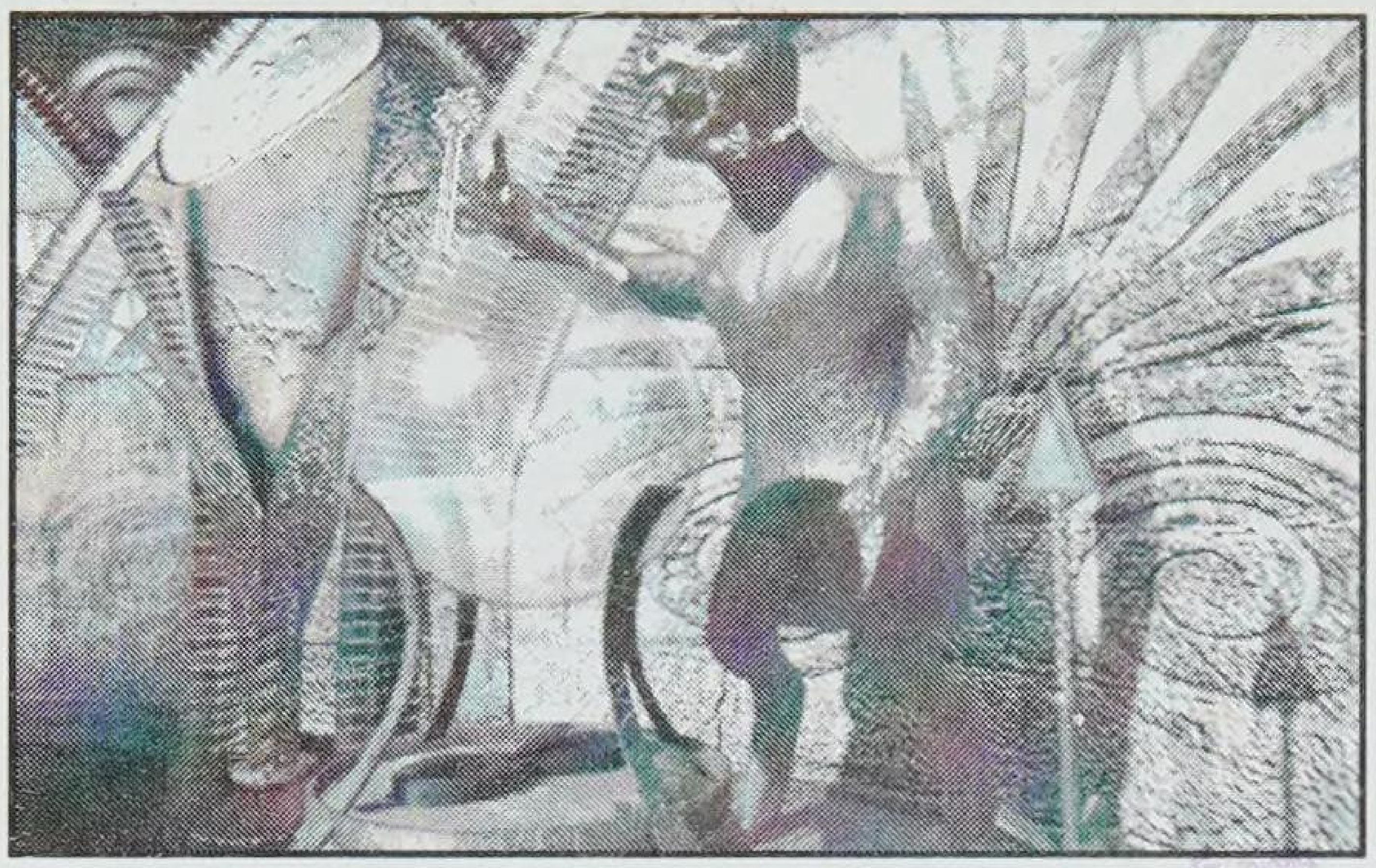


EARTH



Go immediately to the snake statue. Place the metal in the mold, then click on the Earth symbol. You now possess the Quintessence symbol.

WATER

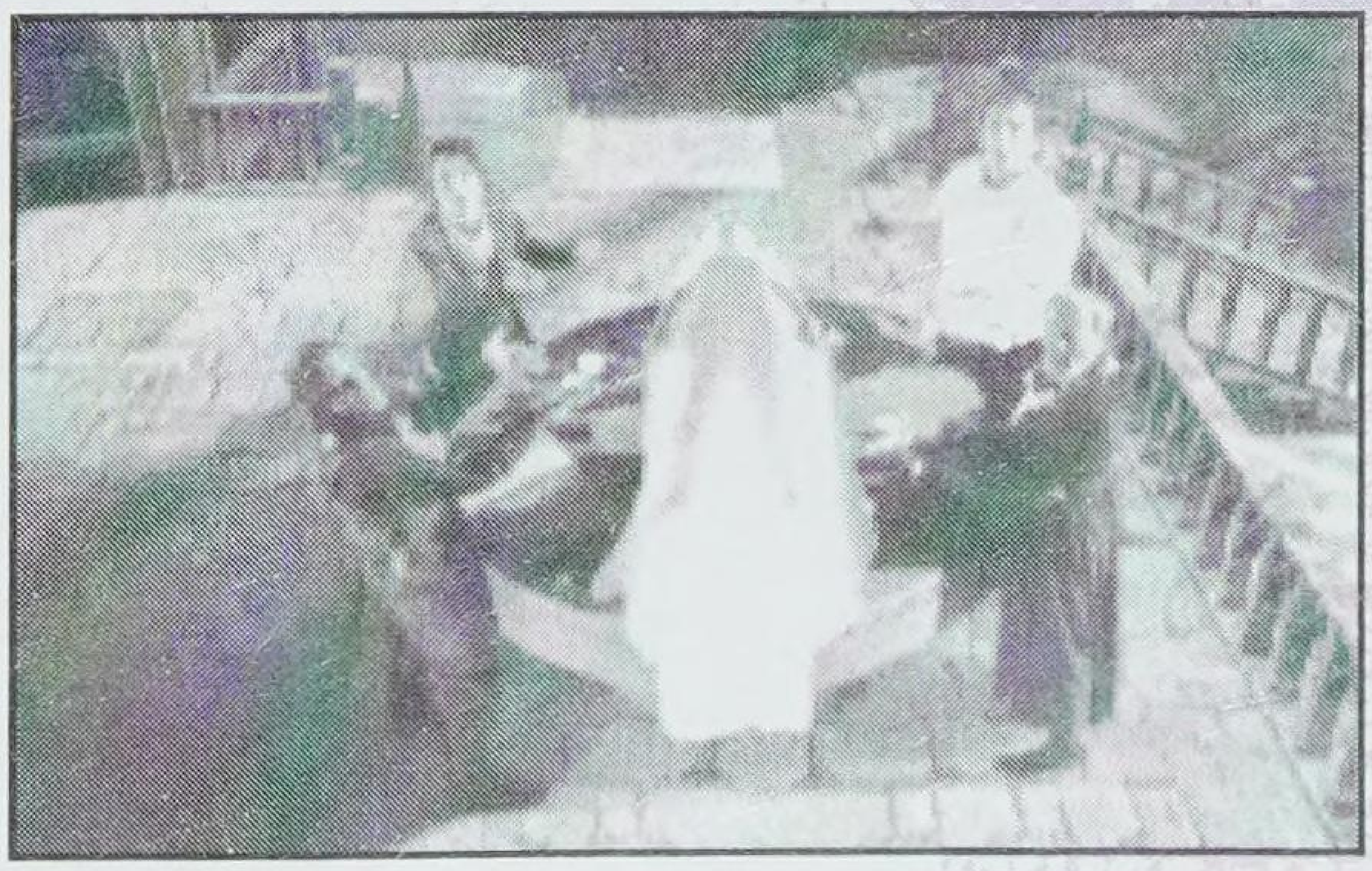


Go to the demon statue. Place the quintessence in front of the statue. The demon places a clear bowl onto a stand above it. Place the wand in the demon's hand and the demon smashes the bowl, dousing the Quintessence in water and purifying it.

Take the Quintessence. As soon as you do, the temple begins to crumble, and you are transported onto the mezzanine that overlooks the Dome Room in the Temple of Agrippa.

DEFEATING THE ALCHEMISTS

Turn left immediately and look at the altar.



The scene is of the four alchemists about to complete the ceremony that Lucien disrupted years ago. The body of Alexandria is on the altar; her bodily sacrifice was the next-to-last step in their Great Work.

Her essence, her magical spirit, is the last component—all contained in a drop of Alexandria's blood. Now, at the time of the eclipse that brings all the elements together, they are about to get it. Eternal life is, literally, at their fingertips.

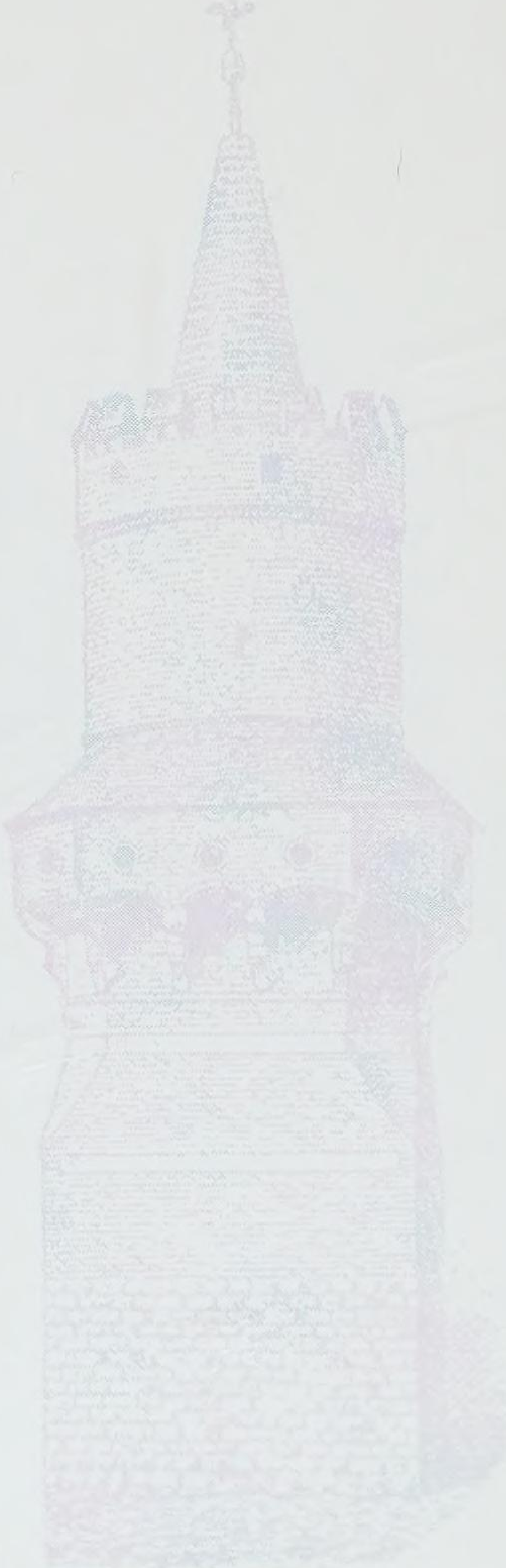
This is the game's final problem. As soon as you see the alchemists, *immediately* click the Quintessence on Alexandria. If you wait, it will be too late. You throw the Quintessence down onto Alexandria's spirit form at the very moment of the magical eclipse.

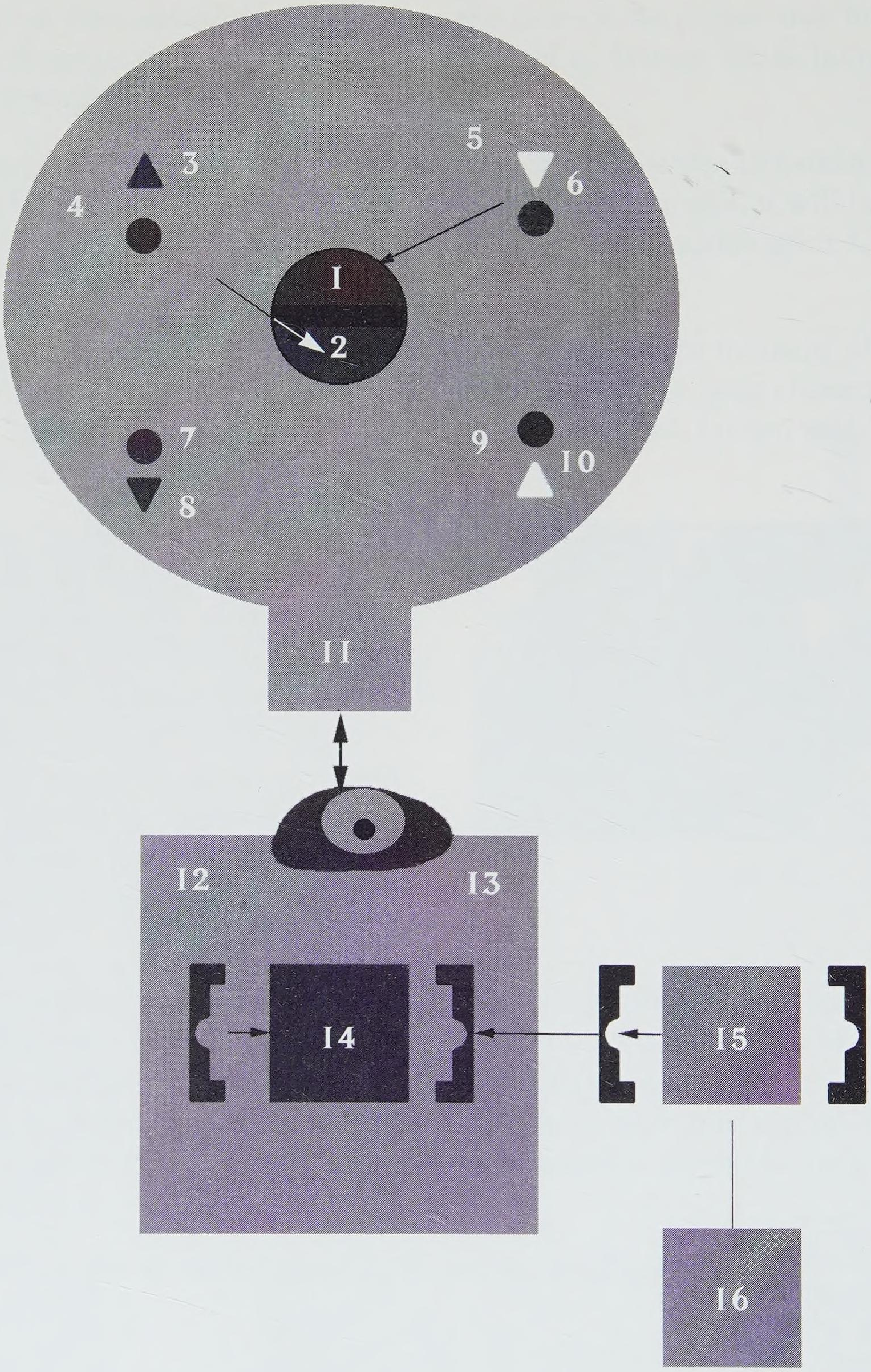
To their horror, the four alchemists are defeated at the moment of their triumph, blasted out of existence. After this happens, your character will run outside where you will meet the reunited, at last, Lucien and Alexandria.

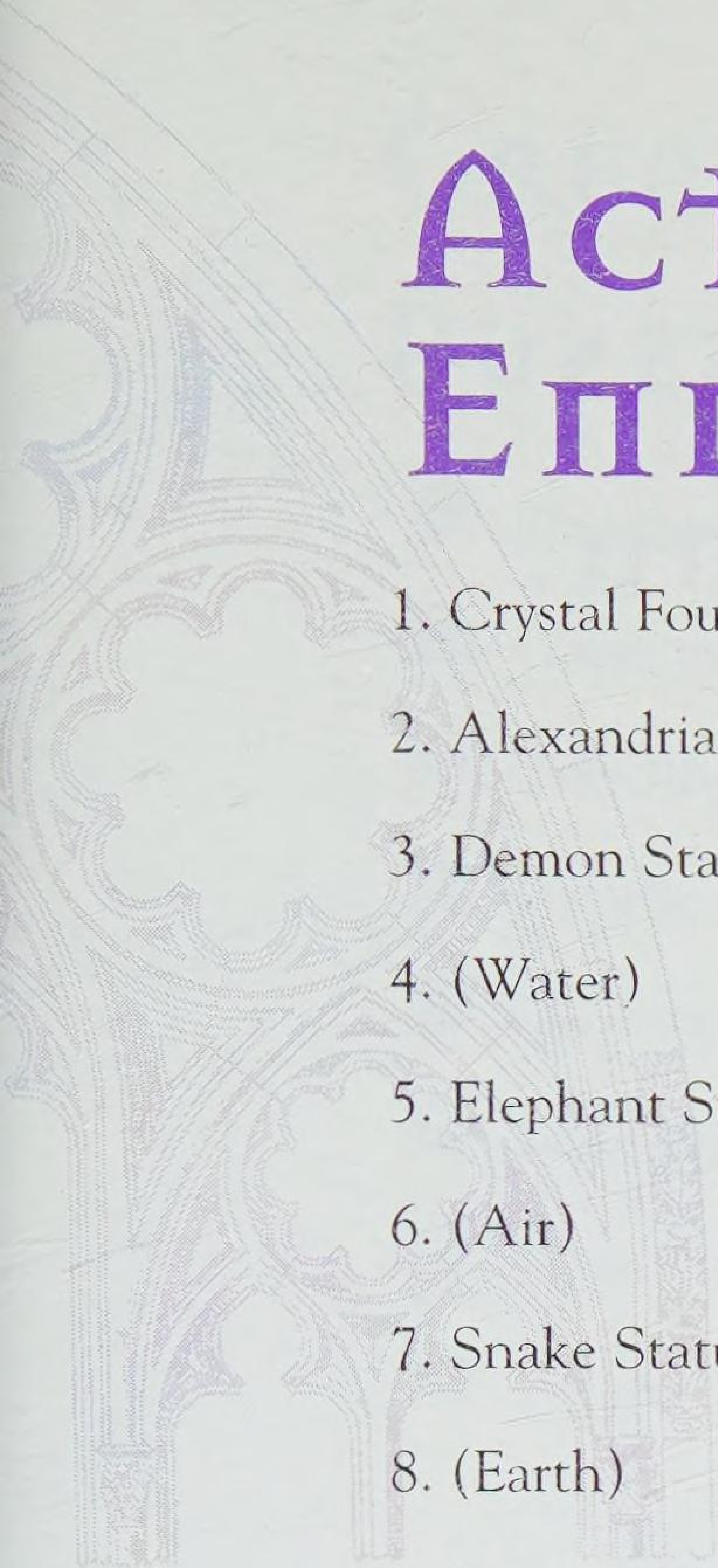
Enjoy the fireworks. The young lovers are finally together, Alexandria and Lucien have both been returned from the dead, the four alchemists have been (presumably) returned to that state, and Lucien—formerly the Nemesis—wants to call you his friend. You're even invited to join the couple on their honeymoon.

Congratulations! You have just successfully completed Zork Nemesis. The graveyard gate, the one that was locked at the beginning of the game, has been blown open. If you go out there and turn, you will recognize the Rokeby Venus painting from the temple hint system. It's been torn somewhat in its explosive exit from the temple but it is still functional.

Click on the rip in the painting to see the final credits.

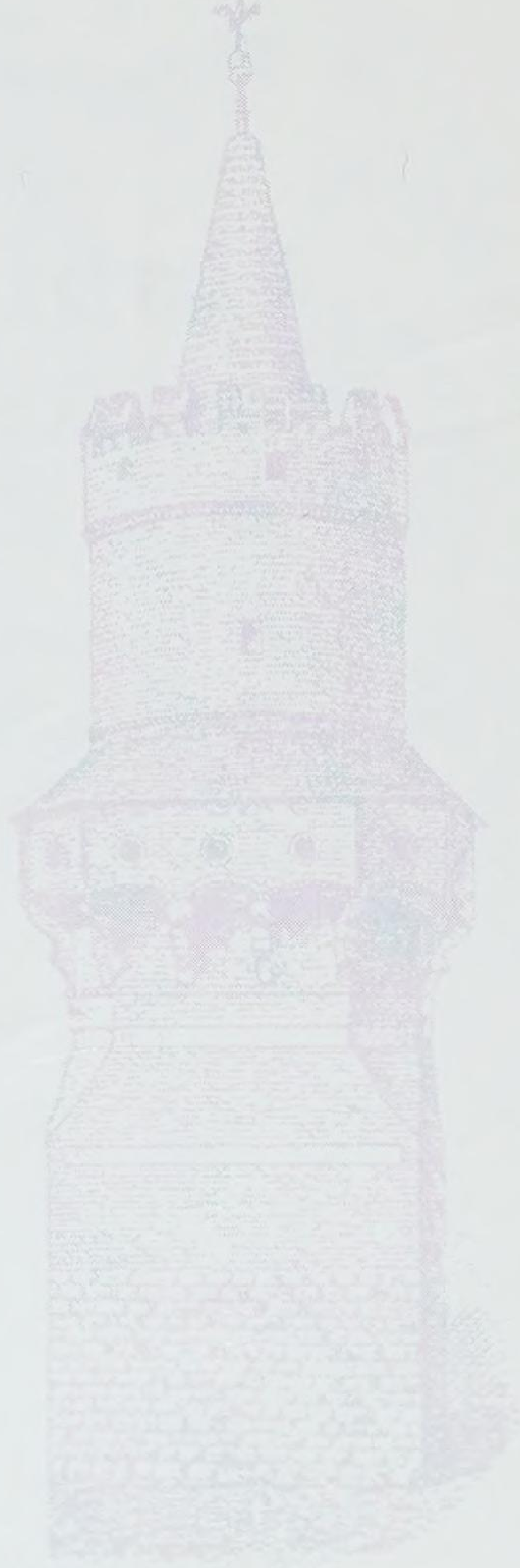



I



ACT III MAP: ENDGAME

1. Crystal Fountain
2. Alexandria
3. Demon Statue
4. (Water)
5. Elephant Statue
6. (Air)
7. Snake Statue
8. (Earth)
9. Dragon Statue
10. (Fire)
11. Underground Temple
12. Sign
13. Tablet
14. Beneath the Temple
15. Courtyard Fountains
16. North Cloister



PUZZLE SOLUTIONS

ENTERING THE UNDERGROUND

- Complete the four Metal Quests on the Portal Worlds
- Place Lucien's ring on the hand in the courtyard fountain

FINDING ALEXANDRIA

- Complete the four Metal Quests on the Portal Worlds
- Enter the underground
- Approach the underground altar from the demon statue

FINDING THE WAND

- Complete the four Metal Quests on the Portal Worlds
- Enter the underground
- Approach the underground altar from the elephant statue
- Click on the top of the altar column

Creating the Quintessence Puzzle

- Find Alexandria
- Click on Alexandria (her body burns)
- Take ring from atop the body (the rings combine)
- Fire the rings at the dragon statue
- Cool the metal at the elephant statue
- Mold the metal at the snake statue
- Place the symbol in front of the demon statue
- Put the wand in the demon statue's hand

Defeating the Alchemists

- Solve the Quintessence Puzzle
- Take the Quintessence
- Look at the altar
- Use the Quintessence on Alexandria when the alchemists appear

DESCEND INTO
BradyGAMES
BASEMENT

Video Games
PC ROOM
JUNK

THESE AIN'T NO REC ROOMS

PC GAME ROOM

- game shareware
- downloadable screen shots from the month's hottest games
- sample chapters of all the PC game guides
- game release lists updated weekly

VIDEO GAME ROOM

- downloadable screen shots from the month's hottest games
- sample chapters of popular video game strategy guides
- game release lists updated monthly
- new gaming tip featured daily, provided by Brady's gaming staff experts

JUNK TRUNK

- information on how to become a BradyGAMES author
- survey with chance to win strategy guides from BradyGAMES
- promotional updates
- ongoing contests

BRADY BUNCH ROOM

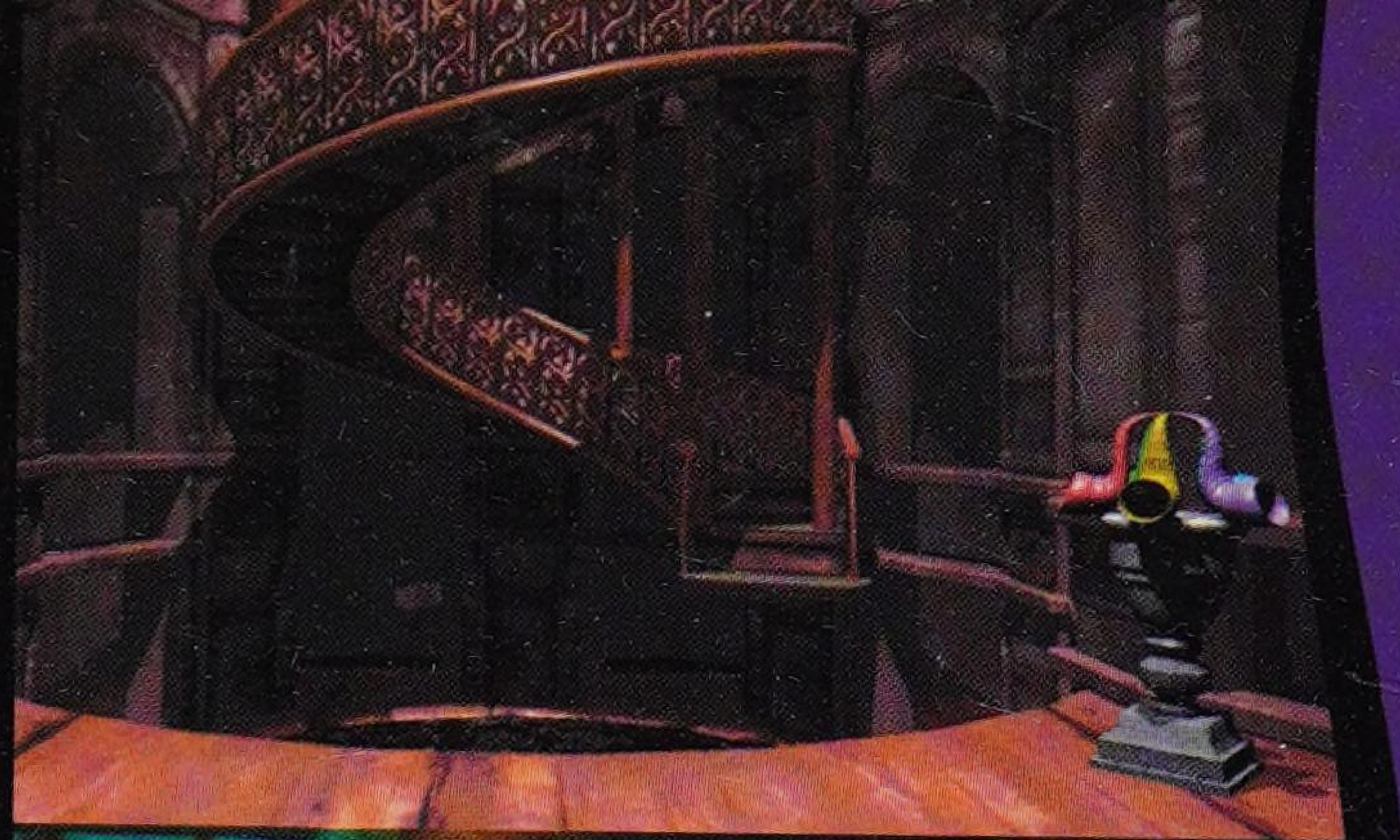
- meet the "cast" of BradyGAMES through pictures and profiles

SECRET ROOM

- get the most secret tips and exclusive news on gaming

http://www.mcp.com/brady

Copyright © 1995, Macmillan Computer Publishing-USA, A Simon & Schuster Company



YOUR QUEST BEGINS HERE...

Every Quest leading up to your ultimate conquest—obtaining the Elixir of Eternal Life—is covered in detail. For each section of strategy, you'll get:

WHAT'S AHEAD

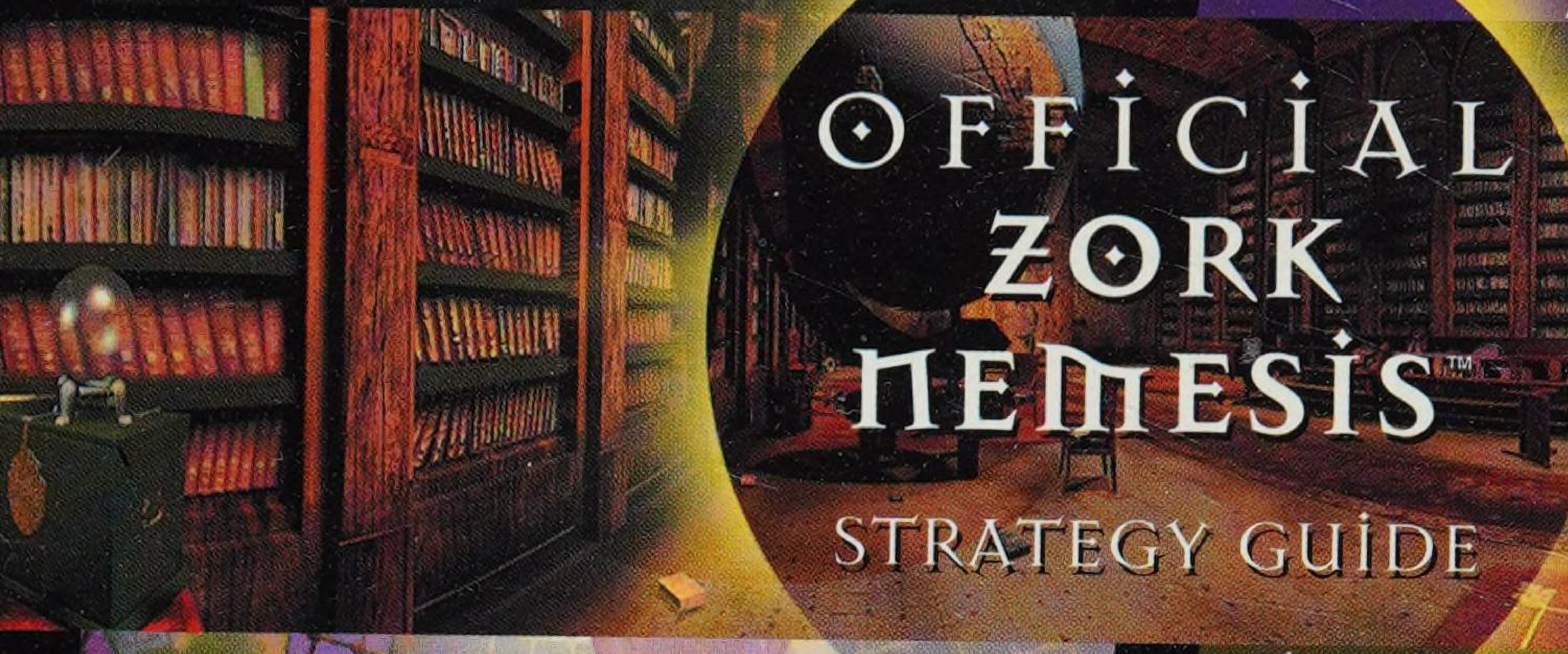
A list of the areas you'll visit and the puzzles you'll solve.

USEFUL ITEMS

What to look for, where to find it, and what you need it for.

CRITICAL PATH

A complete walkthrough for each quest—including puzzle solutions and screen shots.



OFFICIAL
ZORK
NEMESIS™
STRATEGY GUIDE

MAPS

Detailed blueprints for over 30 of the most important areas of the game—so you can chart your course without getting lost.

PUZZLE SOLUTI

Complete, succinct solutions to
puzzle—when you just want the
solutions, without the walkthroug

PLUS—ZORK EXCLU

- Special notes—reveal a behind-the-s
into the designers' minds during the
of Zork Nemesis
- A look into the past—the mysterio
the Zork universe
- Character profiles—including their
astrological, and mystical correspon

130010
ZORK NEMESIS OFF STRATEGY
PC BOOK MISCELLANEOUS
IBCOE: E84109
15.8

W8-ARS-244

SOUNDELUX

QSOUND

TRUEMOTION®

BradyGAMES

Check out the BradyGAMES Web site:
http://www.mcp.com/brady

ACTIVISION®
http://www.activision.com

$19.99 US / $26.99 CAN / £17.95 Ne

7 52073 64135 1

ISBN 1-56686-413-5

9

9 781566 864138